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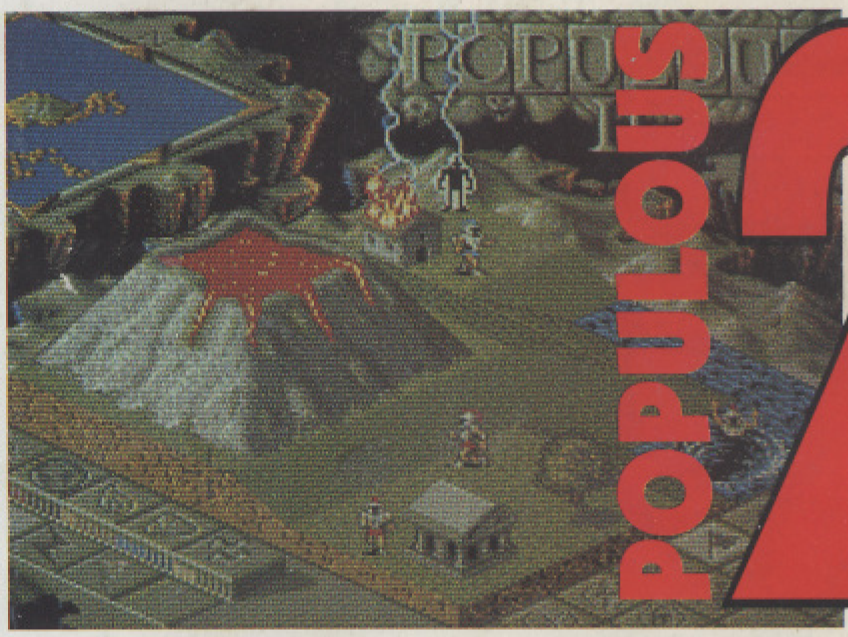
THE One for AMIGA GAMES

The Games Guide for The Games Computer

LOOK! TWO FULL GAMES

THE 1 WORK IN PROGRESS - SPECIAL REPORTS

Behind The Scenes at The Big Three!



POPULOUS 2



ROBOCOP 3



INDY 4

FEATURED GAMES:

Thunderhawk • Toki • Manchester United Europe • Brain Blasters • Thunderjaws • Prehistorik • Ghost Battle • Champion Of The Raj

PLUS!

Megaphoenix • Wreckers • Interceptor

Inside this packed issue:

- ENTERTAINMENT USA - Live From Chicago's CES
- PLAN 9 FROM OUTER SPACE - The Worst Game Ever?
- MIDWINTER 2 - How To Keep The Flames Burning
- WIN A CDTV! - Designer Hardware From Domark
- SIERRA SPECIAL - On-Line For The Interactive Movie

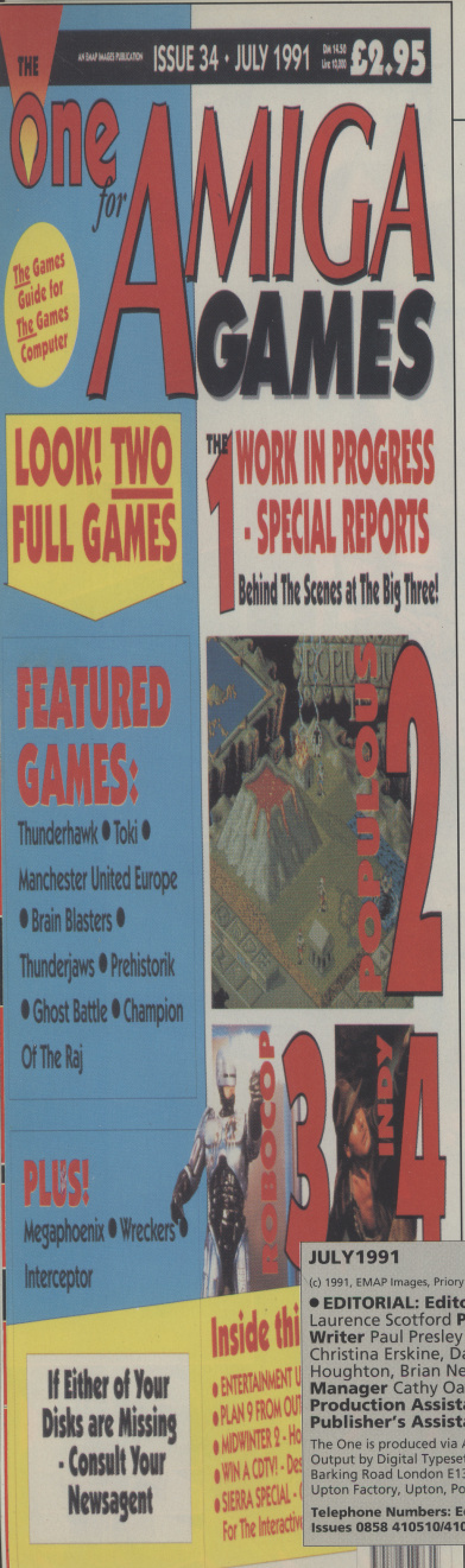
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CON

SUMMER LOVIN'

WOULD YOU BELIEVE IT? The sun's come out of hiding, England have started winning at cricket and mint-flavoured Big Feasts have come back into fashion. But, as usually happens when the heat turns up, the supply of software has dried up. This month has been the slowest for Amiga releases that anyone here can remember. Still, this leaves us all the more space for a Work In Progress extravaganza featuring some of the hottest games due later this year: *Populous 2*, (below) *RoboCop 3* and *Indy 4* - you've never seen anything like this before. So stay cool and we'll see you later.

Ciarán Brennan





JULY1991

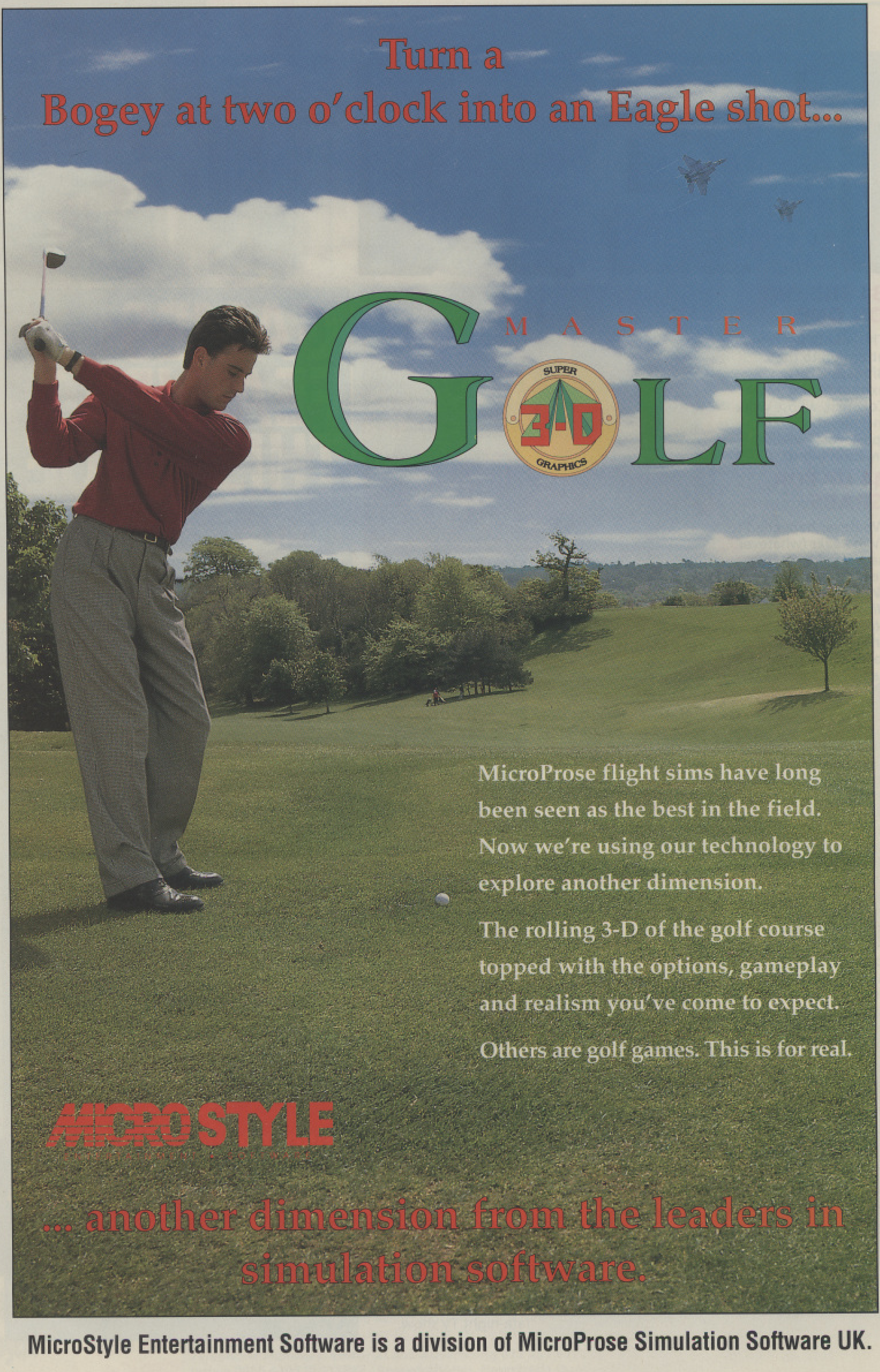
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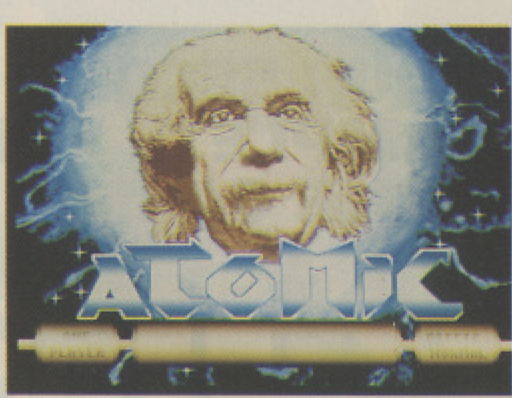
TENTS

GAMES FEATURED THIS ISSUE

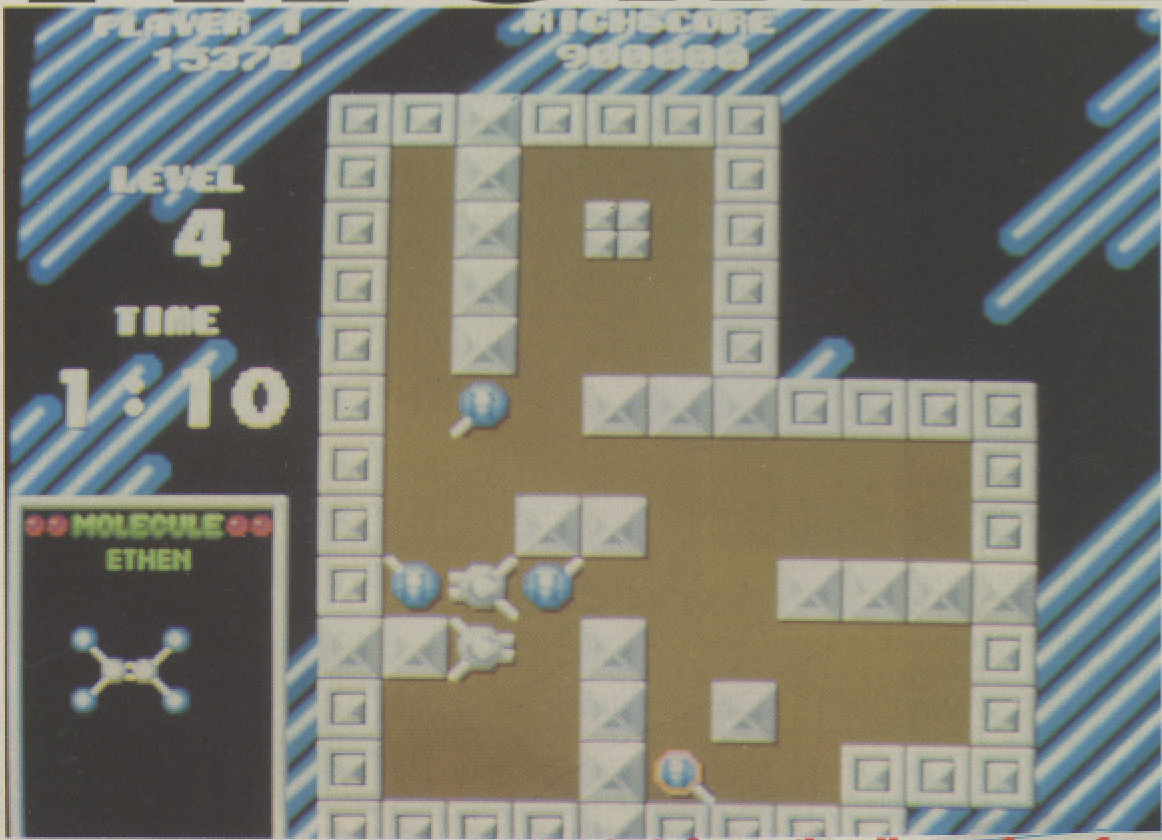

Turn a
Bogey at two o'clock into an Eagle shot...
MASTER
GOLF
SUPER
3-D
GRAPHICS
MicroProse flight sims have long been seen as the best in the field. Now we're using our technology to explore another dimension.
The rolling 3-D of the golf course topped with the options, gameplay and realism you've come to expect.
Others are golf games. This is for real.
MICROSTYLE
... another dimension from the leaders in simulation software.

THE DISKS PART 1

YOUR FIRST COMPLETE FULL-PRICE GAME!



ATOMIX



INSTRUCTIONS

ATOMIX LIVES UP to the age-old cliché of being 'easy to play, but difficult to master'. The idea is simply to create the molecule displayed in the bottom left of the screen by pushing the atoms, either horizontally or vertically around the playing area.

Unfortunately once you push an atom, it doesn't stop moving until it hits an obstacle.

Control is achieved via either the mouse or joystick. Either way, it works just like this:

Fire - select an atom
Up - push atom up
Down - push atom down
Left - push atom left
Right - take a wild guess!

The rest is up to you - start messin' with those molecules!

THE FOLLOWING ARE EXTRACTS from the diary of professor Alberto Eisenteisen. During his experiments with atoms, the professor finds himself on the verge of an incredible breakthrough...

October 24, 1942

"...I am on ze verge of an incredible breakzrough! Only yesterday I split ze atom into tiny pieces viz my sub-atomic sledgehammer und guess vot I discovered¿ It seems zat every atom consists of a teeny-veenie nucleus (containing positively-charged protons und electrically neutral neutrons), viz vhich are associated a number of negatively-charged electrons. Zese, alzough individually much, much smaller zan ze nucleus, occupy a hierarchy of orbitals zat represent ze atom's electronic energy levels und fill most of ze space taken up by ze atom! Who vould have thought it, eh¿"

October 25, 1942

"...I haf managed to move ze particles around viz a big stick! I pushed vun of ze protons tovards vun of ze electrons and zey stuck to each ozer! Zen I pushed vun of ze neutrons into zem und all three stuck togezer. Zey also exploded - covering ze ceiling of my laboratory viz a strange green ooze, but zat is anozer matter (maybe anti- I don't know). I put zis down to ze fact that most stable isotopes haf slightly more neutrons zan protons. Alzough ze nucleus is very small, it contains nearly all ze mass of ze atom (und about 0.05% of ze proton mass) vhich leads to..."

October 28, 1942

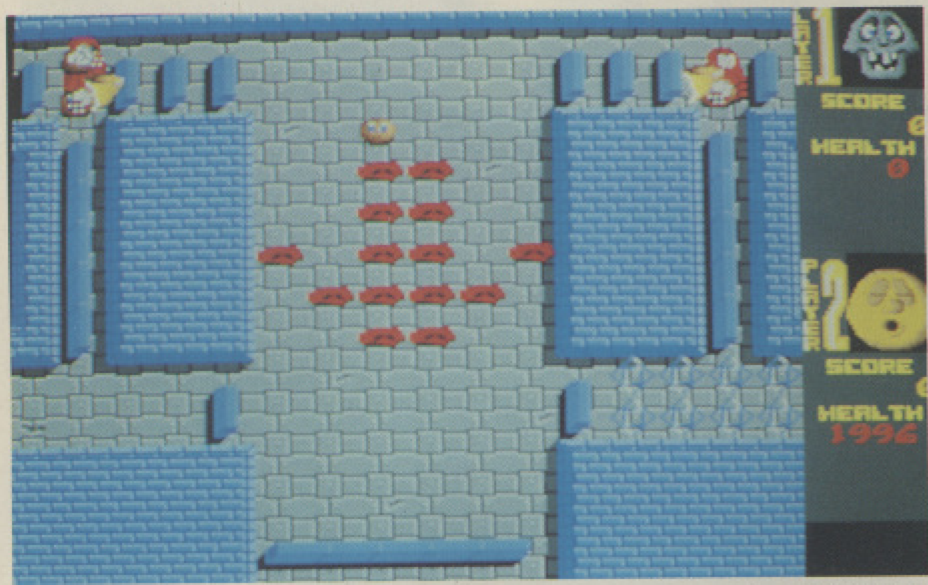
"...you know, pushing zese protons und electrons togezer becomes kind of fun after a vhile. I vonder if I could sell ze game rights..."

☞

THE DISKS PART 2

YOUR SECOND COMPLETE FULL-PRICE GAME!

PUFFY'S SAGA



WHEN YOU LOOK BACK over the history of cute arcade games, they don't come much cuter than *Puffy's Saga*. The idea is to guide either Puffy or his female counterpart Puffyn around a maze filled with nasty bad guys and yummy power dots (or Pad Goms as they're known). Eat all of the Pad Goms and you're transported to the next level for the whole thing to start all over again.

When the game originally arrived in *The One*'s offices, it was hardly ever removed from our monitors (these were pre-*Kick Off* days, of course) - and never from our hearts. Picture the scene... we'd all be happily working away, while deep in the games room, Puffy would be losing energy - then, the computer would exclaim (at full volume, so that it echoed throughout the whole building) "Puffy, you may die!" and everyone would fall about on the floor laughing. Ah, those were the days...

Anyway, now this classic of cuteydom is all yours thanks to The One, so get eating those dots and hearing that speech.

CONTROLS

Move the joystick in the direction you wish to move and press fire to, well, fire. The rest of the controls are accessed from the keyboard, like this...

Player in Port 1	Player in Port 2	Magic Goms Required	Action
F1	F6	1	Lets you change Puffy to Puffyn
F2	F7	1	Gives you Fire Power Bonus
F3	F8	1	Gives you Extra Speed
F4	F9	1	Gives 100 extra Life Points
F5	F10	1	Lets the player observe a large section of the level.
Left Shift	Right Shift	0	Restarts game

INSTRUCTIONS

To start with, you have to choose to control Puffy or Puffyn (or, if there's two of you, you can fight it out to see who's who). Puffy is slightly more robust and has more powerful shots, but Puffyn keeps the objects that she picks up longer (in other words Puffy is a he-man and Puffyn is a bit of a girlie - whoever said that Ubi Soft was sexist?).

The gameplay is similar in nature to *Gauntlet*'s, featuring an ever-decreasing energy rate, different types of enemies with different types of strategies and plenty of bonus items to be collected.

HOW TO LOAD YOUR DISKS IN 10 EASY LESSONS

1. Buy a Commodore Amiga computer.
2. Remove from box and unwrap any coverings.
3. Pierce film in several places and cook on full power for three minutes. Stand for one minute then cook for a further two minutes. Stir well and serve.
4. Buy a new Amiga.
5. Attach a plug to your computer using the British Standards Safety instructions.
6. Attach your computer to your TV (or monitor).
7. Plug the computer into the wall socket and turn it on.
8. Remove your computer from the wall socket, then put the plug into the wall socket and turn it on.
9. This is the important bit - wait until the Workbench screen appears, then insert either one of the disks.
10. The game will now load automatically.

LOADING PROBLEMS AND FAULTY DISKS

SHOULD EITHER OF YOUR DISKS refuse to load, firstly switch off your computer, remove all extraneous peripherals (printers and the like) and give it one more try. If the game still refuses to load, then pop the disk into a jiffy bag or padded envelope (along with a self-addressed envelope, complete with a 27p stamp) and send it to: **The One Disk Replacements, PC Wise, Unit 3, Merthyr Industrial Park, Pentrebach, Merthyr Tydfil, Mid Glamorgan CS48 4DR**. Please allow between 27 and 29 days for your replacement to arrive.

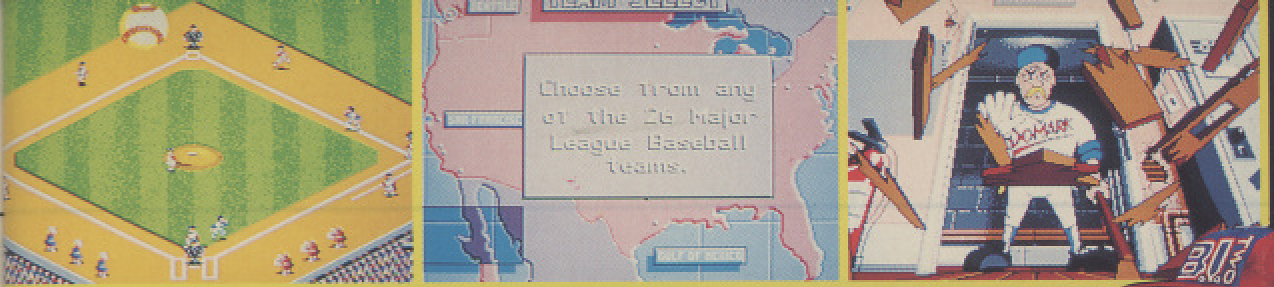
LADIES AND GENTLEMEN, for the second month running (and jumping and diving and overhead-kicking and so on) *The One for Amiga Games* is proud to present the latest winner of the *Kick Off 2* Goal-Den Goal in glorious Anco-colour.

The winner is Scot Symonds from Norwich. As you'd expect from this prestigious competition, all three goals are of a very 'high' quality, although goal number two stands out as being particularly special.

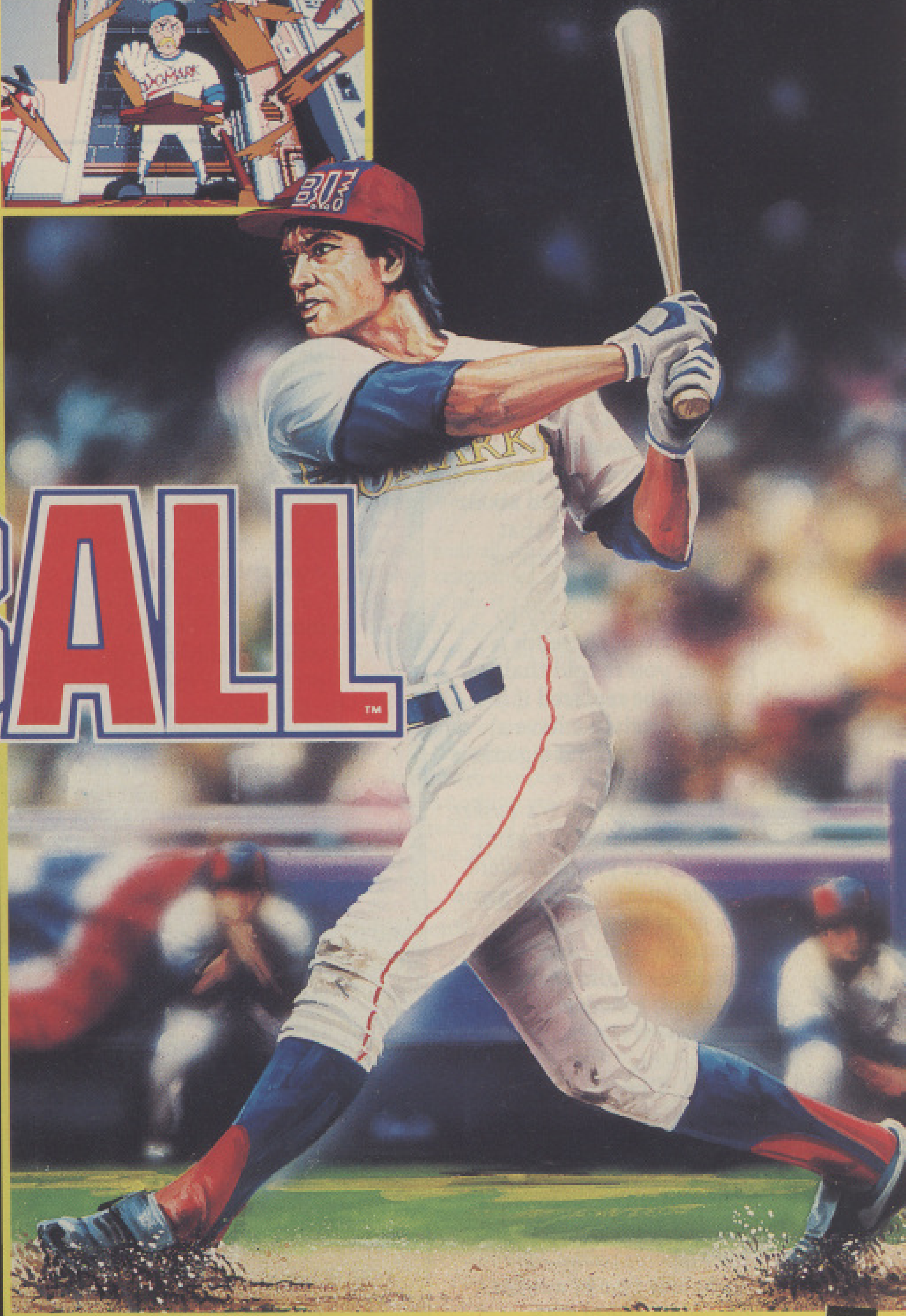
To view the goal, load your copy of Kick Off 2 and work through the 'View Action Replay' facility as if you were viewing one of your own goals (if you've never done this before, consult your manual for further instructions). When the 'Insert Data Disk' prompt appears, simply insert your *Puffy's Saga* cover disk.

Those of you who still haven't got a copy of the World's Greatest Footie Game (and why not?) can see the goal as usual on page 16 of the magazine.

** Note. Due to some minor programming changes between the different versions of Kick Off 2, the goals on this disk can only be viewed through a standard 'half-meg' version of the program.*



R.B.I. TWO BASEBALL™



R.B.I. TWO sets a new standard in Baseball simulations.

Easy to play, you can really feel the crack of ball against bat as you hit a big one and go for a home run. Wind up to pitch a fast ball or play tricky with a slow curver. Put on your glove and dive for catches or try to tag those runners between bases.

For afficionados we've included details of all 26 American pro ball teams: the real players with their batting, pitching and fielding stats. All this detail, combined with superb animation, sound and special effects, have made sure this is the only baseball game to get an American Major League Baseball Players Association endorsement.

For sheer realism you can't beat R.B.I. TWO's heart pounding action – if it gets any more realistic, you'll need a glove to play.



"The Kick Off of baseball games." THE ONE

PLAY R.B.I. TWO BASEBALL AND WIN

Pick up a competition form at your local retailer, answer the three simple questions and YOU could be flying to the USA in September to see a real life baseball game between the Boston Red Sox and the Baltimore Orioles.

WIN
- 2 RETURN FLIGHTS TO BOSTON...
- 7 NIGHTS ACCOMMODATION...
- 2 TICKETS TO SEE THE BOSTON RED SOX IN ACTION

PLUS.... £200.00 SPENDING MONEY

Look out for R.B.I. TWO BASEBALL in your local computer store now!!

* Competition closes 10th August, 1991 ** Available on all formats

DOMARK

TENGEN
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Amiga & Atari ST Screenshots

MONEY BACK GUARANTEE

Dear The One,
Every time I read your letters page, there's always someone bitching about software piracy and the rights and wrongs of it. Well, isn't it about time that someone complained about the pathetic games that aren't fit for the purpose they were bought for?

However, if you try to return one of these for a refund, you're told that it can only be replaced if it's faulty. Surely we have a right to a refund if a game is outright rubbish.

I bought System 3's *Tusker*, only to find that the game controls and graphics were terrible (strangely, the game was good on my old Amstrad) - and *Skull And Crossbones* is just as bad. *Lemmings*, however, is more than worth the money in comparison.

**Mr. M. Clayton,
Blackpool,
Lancashire.**

● *An interesting point Mr. M., I bought a jacket once and didn't like the colour, but Marks and Sparks wouldn't give me my money back. Strange, eh? Maybe you should make a more informed decision before you part with your cash: most shops will let you try a game before you buy it - if your local emporium doesn't, you can always take your custom elsewhere.*

LETTER OF THE MONTH

NOTHING MORE THAN FELINES

Dear The One,
I am writing in reply to Keith Gratton's letter in your June issue about the Atari Lynx, as I wish to set him right on some of the points he made. I too purchased a Lynx in January shortly after the price cut from £180 to £130 and I am very pleased with it. Anyway, back to his letter:

1. The Lynx had been "completely redesigned" - this is untrue. According to what I have seen in several magazines the machine has been altered *slightly* and is now smaller, lighter and cheaper to make.

2. It has been "halved in price" - this is also incorrect. The new Lynx will cost $99 in America and will probably be released at £60 over here. But that price is just for the Lynx, with no games or leads.

3. His Lynx is now "worth only a fraction of what he paid for it" - nonsense. The Lynx still sells for £130 including *California Games*, the ComLynx cable and adaptor. If you add the cost of these extras (£50) to the new unit you are looking at around £110 - hardly a fraction of the cost.

I assume that Atari brought out the new version to compete more directly with the new Sega Game Gear and NEC's PC Engine handheld. This move means that when it appears (towards the end of this year) it will be the best-value colour portable on the market, which means better sales and in turn better support for the Lynx (which will benefit all owners - including you, Mr. Gratton).

I do have one quibble with the Lynx, though: that is the lack of software at the moment. There are very few games available at present - although apparently there will be 60 titles released by Christmas. Atari had better hurry up, as we're already into June.

**Matthew Dymond,
Leeds.**

● *Nearly July in fact Matthew. What you say is mostly true, except that the new Lynx hasn't even begun to ship out in the States as yet. Apparently Atari is waiting for stocks of the old version to run out before the newer, sleeker model is introduced. As for Mr. Gratton, he'll just have to accept that there's always a price to pay for being a technological pathfinder.*

BACK-UP BLUES

Dear The One (and only),
In the last few months I have bought quite a few games and to be honest they have all been good, and worth every penny, but I do have one complaint.

The games I bought include *Panza Kick Boxing*, *Metal Masters* and *Gods*, which ranged in price from £19.99 to £25. When I got these games home, I started reading the instructions and I couldn't believe that I had to make a back-up of at least one of the disks.

I feel that if I pay good money for a game, then the software company should at least put a free blank disk in the package so that I can play the game as soon as I get it home!

**Shaun Pearson,
Pottergate,
Norwich.**

MAKE ME A MANAGER

Dear The One,
I, like many other computer owners I'm sure, found Anco's *Final Whistle* very disappointing - mostly due to the addition of the 'flair' attributes which greatly reduced its playability.

I have now heard that Anco has started work on *Player Manager 2*. My friends and I (who are all of the opinion that *Player Manager* was the best of the *Kick Off* spin-offs) have come up with 20 ideas that could possibly be incorporated into Player Manager 2.

Here goes...

1. Bigger leagues, including the Scottish Premier League.
2. Teams wearing their 'real-life' strips.
3. Be able to play as team without the 'manager' playing.
4. Have European competitions and a Super League.
5. No disk swapping (if possible).
6. Be able to make offers for players playing from other teams.
7. Be able to become a manager of another team.
8. Include all the options from Kick Off 2 (overhead kicks and the like).
9. Use current player names.
10. Award money for the league winners.
11. Include a 'youth' policy and training.
12. Allow the importing of players from abroad.
13. Make selections for international matches.
14. Include a 'top scorers' league.
15. Run the League Cup.
16. Include the teams' full names.
17. Improve the crowd graphics.
18. Create a 'player of the year' award.
19. Use standard pounds as money.
20. Feature attendance figures and ground improvements.

**B Sutherland,
Dundee.**

● *Okay, we'll pass those on to Messrs Dino and Screech and see what they can do. While we're at it, has anyone else got anything they'd like to see added? Anco is currently soliciting suggestions before it gets going seriously on the project, so if you want your say then get writing.*

VIRTUAL LSD

Dear The One,
I've just been watching *Horizon* on BBC2 about 'Virtual Reality'. I am 14 years old and have just taken my GCSE options. I want to be an architect and so I have an obvious interest in the future of Virtual Reality and how it can benefit architects and scientists etc... however, I do have my doubts about the whole subject.

Firstly, it's been developed by some of the people that brought us 'flower power' and drugs such as LSD way back in the '60s. In fact, during the programme, one hippy described VR as an alternative to drugs.

For those who don't know, LSD stands for Lysergia Acid Diethylamide (try saying that backwards, while standing on your head drinking a pint of milk) and

is a hallucinatory drug. Well, if VR is an alternative to LSD and is just as addictive, could this cause problems with people who get addicted, stop believing in the the real world and only want to live in their computer banks?

In Horizon I saw kids playing an arcade VR game called *Harrier*. After about 10-15 minutes of playing they took off their helmets. They looked dazed, and found it hard to come back to reality. So if you get really good at a VR game and end up lasting half an hour or so, can you come back to reality after being inside a computer world for half an hour?

In the book *Red Dwarf*, Dave Lister, while stoned out of his mind, puts on a helmet which connects to his brain and drops him into a game called *Better Than Life*. This is supposedly highly addictive and puts him in a perfect world created by his subconscious mind. In the game, life is brilliant, but when he comes back to reality he's constantly falling over things. Could this happen with VR eventually?

I'm not trying to put VR down. I think it is great as a scientific tool. But ask yourself this: In five years time, will we be praising VR or condemning it?

Alex Davies,
Sale,
Cheshire.

● *Only time can tell I suppose, but is it really fair to base your opinions of a technological step forward on a fictional event in a novel which was supposed to be ludicrous in the first place? No-one knows if Virtual Reality (VR to you jargon freaks) will ever 'take off' or not, but let's wait and see before we condemn it, eh?*

JUST NOT CRICKET

Dear The One,

I have been a regular reader of your magazine since last September, but to my disappointment it has never carried a review of a cricket game. This, I ☞

SPEAKERS' CORNER

WELCOME BACK to that little corner of the letters page where you get your right to reply to any subject that may have aroused your interest over the past couple of months.

This issue sees the return of one old favourite (hoist that skull and crossbones) and even a couple of new additions. Remember, if you've got something to say on these or any other subjects, just mark your letter 'speaker's corner' and we'll take care of the rest.

But now, on with the show...

THE NOT SO JOLLY ROGER

No matter how hard we try, we just can't seem to wean you guys off the age-old piracy debate. The trouble is that none of you are really saying anything new on the subject - some of you, however, are still saying some very stupid things.

Take, for example, these witless words from **Dionyssios Zogas** of Swansea in South Wales...

"When the money you have is not enough to buy the cheapest, oldest, and ugliest original, where are you going to turn? Pirates should exist, so we, the humble and poor ones, can own a program or two."

Where did this idea that poverty is an excuse for theft come from in the first place? It's so stupid that it's not really worth commenting on further. Fortunately there is someone who has something a little more reasonable to say. Take it away, **G. Roberts** of Newquay in sunny Cornwall...

"Whilst I cannot pretend to enjoy paying between £20 and £30 for a disk, I think a drop in the price of software to this degree would not significantly affect the bootleggers. However it would drastically reduce the money going into the software houses. This would be passed on to the writers and would cause a drop in the quality of software produced. I am probably in the minority here, but I would rather pay the current high price for high-quality software."

Wise words Mr. Roberts, what most people seem to forget is that ultimately it's the programmers that you're ripping off, as they depend on royalties to pay their wages.

FAN MAIL

As we can see from the letters above, the price of software is obviously something that continues to weigh quite heavily on all of your minds. Here's what **R. Holland** of Potters Green in Coventry has to say...

"How come a Top 10 game purchased from a mail order company is only £16.99. I know you're thinking: 'It takes so long to arrive', but this isn't always the case. I've purchased many games from Software City and they've arrived within eight days. True, not all are that quick, but the saving is worth the wait."

John Lewis of Ayr in Scotland is also a fan of mail order. He suggests that readers should...

"Try Special Reserve mail order, because they give a quick delivery at very reasonable prices."

Another reader, **Philip Hall**, from Harleston, Norfolk also adds his weight to the growing list of mail order lovers, saying...

"I would like to tell you about my experience with a company called Phantastic Games in Clapham. I saw the company's advertisement on page 111 of the May issue of The One and rang them with my order at 2.30 on Thursday May 16. That Saturday (18th) the order arrived. If only other companies could give such good service..."

Fancy that - you wait all your life for one letter praising mail order companies and then three come at once! However, while it's nice to see that these three readers have had good experiences, we also receive numerous letters from others who haven't had such a good time.

If you do decide to get your software through the post, there are a couple of precautions that you can take to make your life a little easier. First of all, never send cash through the post (if it goes astray at any point there's nothing you can do), the best way to pay is by credit card as this at least offers a little protection if the goods never arrive or the company goes bust.

Secondly, don't be fooled by the appearance of games in the mail order lists that you thought weren't coming out until Christmas. If you have any doubts about a game's availability, then don't send off for it until you're absolutely sure that it's in the shops. Mail order companies are notorious for advertising games well in advance of their release dates - if it's not in your local software shop then it's more than likely not available anywhere.

By the way, we'd be interested to hear what other readers have to say about buying software, either from a shop or through the post (do you use one of the chain stores or a smaller local outfit?) - is your software shop a player's paradise, or is it a scruffy dive that specialises in three-year-old Amstrad cassettes? You know where we are...

THE OLD ONE-TWO

We've had a surprisingly low response this month to the splitting of *The One* into two separate magazines. Should we take this silence as meaning that you're all happy with the way things have turned out? **Richard Parsons** of Newport in Gwent thinks not...

"Splitting up your mag was a really bad idea. One of the reasons I bought The One was to see what was happening on the 'rival' machines. Now I am unable to do this. Also, what happens to the poor PC owners? They have my sympathy."

But in the interests of balanced broadcasting, here's another quick word from Norfolk's **Philip Hall**...

"Let me just take this opportunity to congratulate you on having the best computer mag in the shops, even more so now that it's dedicated to single formats."

Well, well. Who should we believe? In answer to Mr. Parsons' final query, those poor PC owners now have a full magazine to themselves in *PC Leisure*, so don't lavish too much sympathy on them. As for the rest of you... what do you think? Once again, our letter-box is at the ready...

Got something to say? then get it off your chest by writing to: **The One Letters, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R** (faxed correspondence is also welcome, on 071 490 1094). You could even win a T-shirt if your letter is chosen as the Letter Of The Month. All letters should be written (or, preferably, typed) on one side of the paper only and confined where possible to a single sheet - the editor reserves the right to edit any letter to fit. Please don't include an S.A.E., as due to the volume of mail received, we are unable to make personal replies.

suppose, is because there are practically (to my knowledge) no good cricket games available.

There are two that I know of: *Cricket Captain* from D&H games which is a good idea, but a pretty poor simulation and *Robin Smith's International Cricket* which was supposed to be released in November, but I've heard nothing more.

The best cricket game I've ever played is *Graham Gooch's All-Star Cricket* (an old C64 game), which was excellent except for a couple of faults: the top order batsmen tended to get out cheaply and the tail-enders would stay in forever.

Surely in England, the home of cricket, there must be somebody willing to make such a simulation worthy of the game itself, and not the cheap rubbish that some software companies seem to think they can dish out.

For soccer there's the *Kick Off* range, for tennis there's *Pro Tennis Tour* (and now *Pro Tennis Tour 2*), but there's still no sign of a decent cricket game. Come on programmers!

Noel Smith,
South Australia.

● *Well Noel, just like what happened to the English team against the West Indies at Headingley, it looks as though your long wait could be coming to an end. Both the Robin Smith game that you mention and Audiogenic's Graham Gooch World Class Cricket should be warmed up and at the crease long before the end of this summer's tour. Howzat?*

CASH CONFUSION

Dear The One,
I don't understand how games can cost around £25 when they are no better than games priced at around a fiver. For example, I recently bought *Treasure Island Dizzy* and *Fantasy World Dizzy*.

When I first loaded them, I thought to myself: "how can games like these, with nice graphics, sound, and fantastic playability, cost only five pounds? Is it because they are old? No. They cost the same price when they are first released." So why is this?

What is the point of buying games that are of average quality, when you could buy games that cost one fifth of the price and are much better?

Richard Grant,
Southgate,
London.

● *Beauty is in the eye of the beholder my friend - and if you really think that Code Masters' Dizzy games are as 'good' as other games that you pay £25 for then you're extremely lucky indeed. What do other readers think on the subject?*

SERGEANT SOFTWARE

Fancy your chances in the Sarge's lucky dip? Then make a convincing argument why you should have £100 worth of software sent to you and send it to: Sergeant Software, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. You never know, he may be in a good mood.

Dear Sarge,
For my last summer holiday I went to the South Pole to see the grave of Robert Scott. On my way back my ship, the Titanic, sank and I had to swim. The water was cold. After a few months I landed on a beach in Albania. I went to Tirana on foot. At a flea market I bought my computer really cheap. I tried to shift the computer to the other side of the border, illegally. I hid the computer in my pocket. The border guards didn't see anything.

When I got home I saw my parents there. They were obviously worried about me because they hadn't seen me for a long time. One hour later I was sitting in my room trying to start a game, *Commando*, which I had borrowed from my friend Targan. Commando jumped from the screen and began to strangle me, but I do bodybuilding, so I kicked him between the eyes. He ran away and that was the last I saw of him.

Then I bought *Operation Wolf* from an agency in Romania. Next day as I sat in my room, my computer caught fire. I saw some strange people in green uniforms holding shotguns. They were standing around my house and shot at me. One stray bullet broke my window and destroyed my only disk with the demo version of Skull And Crossbones.

Dejan Vecanski,
Zrenjanin,
Yugoslavia.

Don't believe you.

Dear Sarge,
My only decent possession is my computer and I have only got it because my parents bought it second-hand.

Recently my father was made redundant and my mother can only just manage to pay the mortgage, so I can't afford any games for my computer. I know it sounds greedy asking for games but I would greatly appreciate it if you only even sent me one game. Thank you for spending time reading this letter.

N. Guss,
Gateshead,
Tyne and Wear.

Okay then, you can have your one game - but let this be the last person who writes in because his or her father is unemployed. It's not the Sarge's fault that unemployment is once more surging to break all-time records. Get your parents to sort out a change of government and then maybe there'll be no need for Sergeant Software.

Dear Sarge,
My uncle is a computer operator with a large computer firm in the North East. However, his department is closing down and he is being made redundant. As he had worked for the company for only six months, he does not qualify for redundancy money.

Despite this, he is still cheery and never moans or groans - and he lets myself and my sister play on his computer when we visit him each weekend.

I think it would be a nice surprise if you could send him some software as a reward for his continuing cheerfulness despite his own problems.

Tim Mason,
Stockton-on-Tees,
Cleveland.

Sorry Tim, you're just that little bit too late (see the previous letter).

Dear Sarge,
I wish you could see the forlorn face of my seven and a half year old son. We've just bought him a computer after a year of him pleading and us saving. Without a doubt it's a hit - one of the best things we've done.

Then came the shock - we entered the software shop and stared in amazement at all the choice. We soon realised that, not knowing what to look for, we could easily make some very costly mistakes which we can't afford to do - your mag is going to be a real help to us!

Anyhow, we have bought a couple of cheap games so he'd have something to play. The 'shoot 'em up' is fine, but the other (answering riddles) is a disaster.

Can you ease my son's frustration at having such a pair of total 'dipsticks' as parents and send him some appropriate games (then maybe he'll think of us as 'joysticks' !!).

By the way, he's already told the neighbours he's going to hack into the world's top computers (so modest, so much potential). Please help me keep him out of mischief - and jail!

Devoted Mother,
Stanley,
Co. Durham.

Certainly, Devoted. It takes a strong woman to admit defeat in the way that you just have. In future, why not simplify the whole operation by taking your son along when you buy software? By the way, there's no guarantee that the £100 worth of software that we send will be any good.

Come Into the World of King's Quest® V...



...and Bring the Family!

Roberta Williams returns to your computer screen with the most wonderful King's Quest ever!

This time your whole family will journey with Good King Graham and Cedric the talking owl through the eerie gloom of the Dark Forest, across blazing deserts, over vast mountains and oceans in search of the missing royal family of Daventry. The vivid game scenes, lifelike animation and breathtaking soundtrack will transport you on a fabulous journey to another world where characters will actually speak to you and each other in their own voices. No typing is required, so family members of all ages can travel along.*

It's not like playing a game - it's like being there.

Experience the magical world of King's Quest V, and discover why more people have played King's Quest than any other computer game series in history.

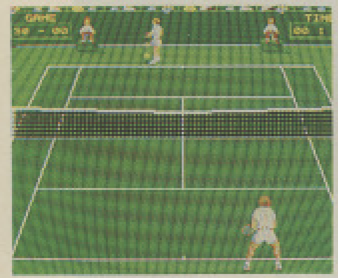
** CD-ROM version only*

SIERRA®

Order King's Quest V from your local software dealer, or call the Sierra Sales Department at 0734-303-322
Available on Disk and CD!

ZOO GOES TO WAR

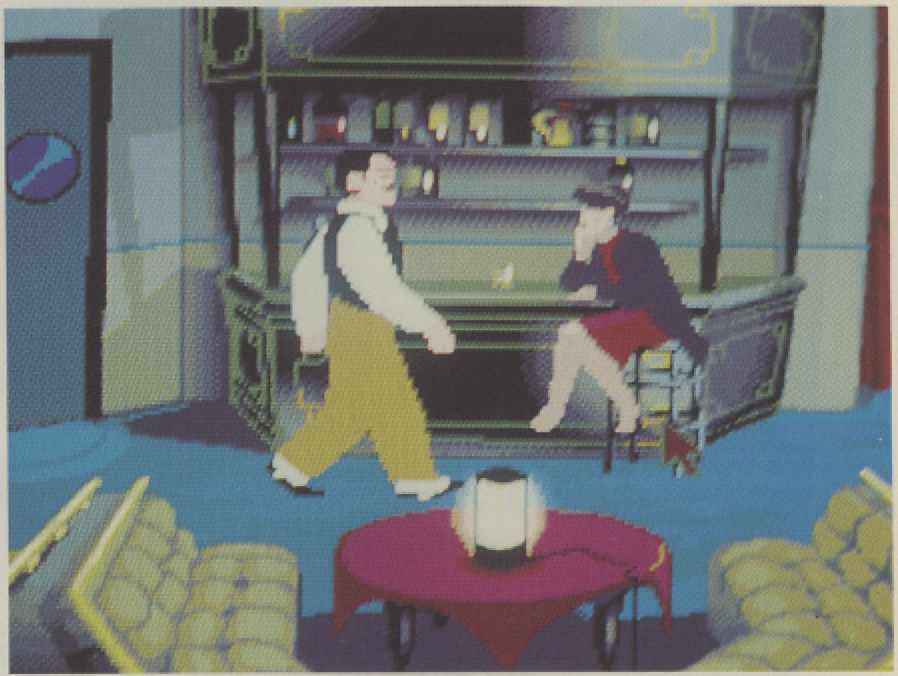
THOSE OF YOU who missed the Gulf War and have been pining ever since for an opportunity to re-enact it all over again might be in luck, as Electronic Zoo has released *Brigade Commander*, a 'real-time' war game which comes complete with its own *Operation Desert Storm* data disk. Featuring a built-in campaign editor and digitised sound, the package is available now for £25.99.



THE FRENCH COLLECTION

A COUPLE OF high value compilations are scheduled for release by French-based publisher Ubi Soft this summer. *The Winning Five* comprises a selection of Ubi Soft's own games: *Iron Lord, Night Hunter, Twin World, Puffy's Saga* and *Sir Fred* - all for £29.99. *The Magnum Compilation* has a greater mix: MicroStyle's *RVF Honda* and *Oriental Games*, Dinamic's *Satan* and *After The War*, plus Ubi's own original *Pro Tennis Tour (above)*. Magnum will retail at £26.99.

CRUISE DEPARTURE DATE DELAYED



IF YOU'RE WONDERING why you've yet to see a *The One* review of Delphine's latest 'Cinematique' extravaganza, *Cruise For A Corpse*, it's because, at the time of going to press, the game is still unfinished.

The follow-up to ***Future Wars*** and ***Operation Stealth*** will now not reach the shops until late next month (July). However play-testing started at the beginning of June and the Paris-based company is optimistic that this time it's got things right.

Delphine is notorious for crashing its launch deadlines, but pleads perfectionism as a mitigating circumstance: "We could bring out the games on the deadline, but they wouldn't look or be as good," says the newly appointed general manager, Thierry Brialle."For Cruise For A Corpse we completely changed the graphics routines mid-way through the programming, because we saw that there was a better way of doing it."

Apparently Delphine's artistic director, Paul Cuisset, got so excited when he first saw Broderbund's ***Prince Of Persia*** that he had to develop a new graphics routine for Corpse.

As a result, the graphics are now much smoother. Another advantage of the new routine is that it changes the size of the characters as they move around the screen, producing a perspective effect on screen. The game characters are also more animated and expressive than before.

Delphine, already lauded for the slick images in its previous cinematique outings, would appear to have excelled itself again. "The new routine obviously caused us a huge delay, and it is only this month that we have had a final version for testing - and there will still be changes before the final product is ready." He does insist that it will be ready at the end of June or the beginning of July, and he means it. Honest!

This release comes at a time when Delphine is cranking up its whole operation. According to Brialle, the company will produce three games a year from 1992 and will also double its programming team to ensure that they come out on time. In another new development Delphine will be responsible for merchandising and marketing both Rainbow Arts and Gremlin products in France, while other projects in the pipeline include producing games under licence from American companies. Don't hold your breath, though - all of these will have to wait until its long-awaited Corpse finally comes to 'life'.

WHO'S THAT WITH WOR LYNX?

THE LUCKY WINNER of last issue's 'win a Lynx' competition was a Mr. P. Gascoigne of Gateshead (or is it Lazio, no-one's quite sure), seen below receiving his prize from Atari's press officer Louise Powell. Okay, okay - you've seen right through us, we only pulled that stunt because we were trying to keep the Lynx for ourselves.

The real story behind this picture is that, following Gazza's F.A. Cup hospitalisation, Atari hot-footed it to the Princess Grace Hospital to present him with a Lynx console. The grinning Geordie promptly pronounced it "absolutely fantastic." Spurs team-mates (if indeed they still are) Gary Mabbutt and Gary Lineker (two of the world's greatest footballers, and all-round nicest human beings) were apparently similarly excited by the machine.

According to Atari's press office: "There are people booking themselves into hospital deliberately to get a Lynx." Oh yeah? A full list of the real competition winners will appear in next month's issue.



"THIS ATARI LYNX IS MINE, all mine," Gazza's new hand-held keeps the cheeky Geordie smiling.

ATARI LOCKS PANTHER AWAY

ATARI HAS DRAMATICALLY SCRAPPED all work on its eagerly-awaited Panther console. The move seems to have taken the company's UK office by surprise though: just a week before the announcement was made in the US, UK managing director Bob Gleadow and marketing manager Peter Staddon were beginning to reveal details of this 16-bit console, ready for a launch this autumn.

The decision was apparently made because work on the Panther was clashing with work on another console project, code-named (would you believe?) 'Jaguar'. The Jaguar is apparently much more advanced, using RISC technology and 64-bit processing for awesomely fast, colourful displays.

According to Staddon: "The Panther was taking longer to bring to market, the other project taking less - we'd have left ourselves with a gap between the two launches of only six to nine months."

So the Panther is dead - long live the Jaguar. Staddon was extremely reluctant to divulge any concrete details of the machine (understandable, really, after this Panther debacle), but said that we should expect to see it launched in mid-1992.

ANOTHER SLIPPED DISK FOR COMMODORE

COMMODORE HAS RUN INTO more trouble with the release of its CD-TV. Following last month's announcement that *Hutchinson's Encyclopaedia* would not be ready in time for launch, it now appears that a similar fate has befallen *Lemmings*, which was also due to be included in the launch package.



Not only that, but a row over the machine is simmering between Commodore and Kodak over the latter's new Photo CD system which enables the user to have photographs developed and stored onto compact disc as well as conventional prints. In order to create a slideshow of your pictures and edit them, you'll need either Kodak's own Photo CD player or a computer and dedicated CD-ROM drive - or a CD-I system.

Which is where Commodore comes in. It has announced that the CDs containing your photos will run happily on the CD-TV. But Kodak isn't so sure: "The standard hasn't been finalised," says a spokesman, "No licensing terms have been agreed or discussed with anyone." It has been suggested that Commodore was over-hasty in making its announcement in the wake of the news that Philips has signed up Nintendo's Mario character for its own CD-I machine.



MORE LEMMING CARNAGE

PSYGNOSIS WILL CONTINUE to feed the habit of you *Lemmings* addicts later this year with the release of a number of data disks. More levels and different tasks for your rodents are assured, although the price and release dates aren't.

TWO MORE FOR EUROPE

DESPITE TWO YEARS of undisputed supremacy, software publishers still aren't content to let *Kick Off* have the 'Best Footie Game Ever' title without putting up a fight. The latest challengers are due from Domark and Elite and should be available in time for next year's European Championships: Elite's offering (a conversion of Tecmo's *World Cup '90* coin-op, with the team names updated) is to be called *European Championship 1992*, while Domark's *Euro Football Champ* is a conversion, from an original Taito coin-op.

LECHUCK'S RETURN

LUCASFILM CHOSE THIS YEAR'S Chicago CES show to show off how work is progressing on the sequel to *The Secret Of Monkey Island* - entitled *LeChuck's Revenge*.

Despite the fact that the evil ghost was banished at the end of the first game, he's now back, meaner, uglier and nastier than ever.

According to Ron Gilbert, the game's project leader, Lucasfilm wanted "to create a game that was as non-linear as possible. Players like to have many paths open to them." Bearing this in mind, "LeChuck's Revenge is probably the most open game Lucasfilm has ever done."



Although the finished game won't make it to your machine until early next year, you can expect to see plenty more of it on these pages over the next few months.

MICROPROSE ENTERS SOLAR BATTLE



FOLLOWING THE SUCCESS of its *F-15 Strike Eagle* coin-op, MicroProse has launched its second cabinet, *Battle Of The Solar System.*

Unlike the company's debut in this area, BOTSS isn't based on an existing computer game, although the intention is to develop a computer version at some stage. It's also unlike anything else MicroProse or its attendant companies have produced, being an all-out shoot 'em up.

The game casts you as a robot with a first-person view of the action in a high-tech, futuristic setting. You have five different types of enemy - or 'Warbot' - to blast away at, with nuclear missiles, plasma balls, neutrino guns and neutron blasters among your arsenal.

The first location is the planet Pluto; progress far enough and you'll reach the grand finale - a shoot-out against the enemy Warbots on Earth. It's a simple, but effective basher, created by MicroProse Games, 'Prose's US-based coin-op team. Expect to see the machine creeping into this country towards Christmas.

TOP TEN
July 1991

1	NE	EYE OF THE BEHOLDER SSI
2	NE	THE SECRET OF MONKEY ISLAND Lucasfilm
3	▲	ARMOUR-GEDDON Psygnosis
4	=	FANTASY WORLD DIZZY Code Masters
5	=	DEFENDER OF THE CROWN Mirror Image
6	▼	GODS Renegade
7	▲	MIAMI CHASE Code Masters
8	▼	PGA TOUR GOLF Electronic Arts
9	NE	HERO QUEST Gremlin
10	NE	NORTH AND SOUTH Action 16



SMITH'S CRISP

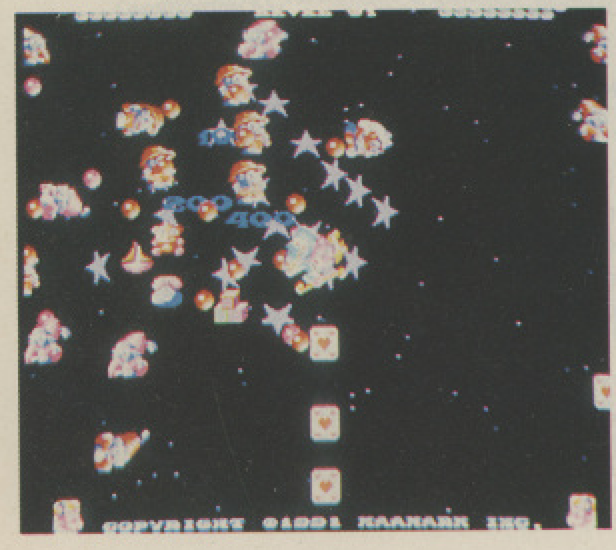
FOLLOWING THE announcement of Audiogenic's forthcoming *Graham Gooch World Class Cricket*, it's now Robin Smith's turn to pad up and take his place at the crease. Challenge Software is to release *Robin Smith's International Cricket* in July (priced at £25.99), to coincide with the third and fourth Tests against the West Indies. The game will apparently be a mix of action and strategy, with scoreboard, analysis, summary screens and close-ups of the umpire's decisions.

NEARLY FINNISH-ED

CULT C64 PROGRAMMER, Stavros Fasoulas, the 'flying Finn' whose creations included *Sanxion* and *Delta* (both released by Thalamus) is about to make a triumphant entry to the world of Amiga gaming with *Galactic*, a 50-frame-per-second shoot 'em up in 'traditional' mode.

Subtitled *The Vision Game*, Galactic has been in development for over seven months now and is, according to the author, 90 per cent complete. After this Stavros becomes a little vague, saying: "Unlike many games nowadays, Galactic does not have a certain goal... there is no end - in fact there is no beginning either. Galactic does not force the player to do anything except survive!

"This game does not have a difficulty option, nor does the program detect how good you are at playing it to adjust the difficulty automatically (those games never really work, do they?). It's all up to you, Galactic is what you make it to be."



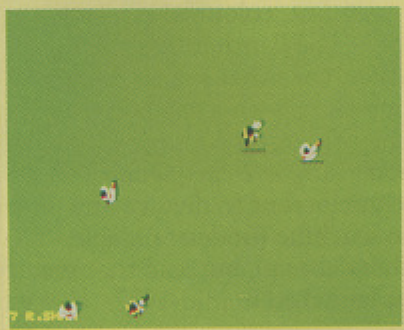
But you won't be able to make anything of it until Stavros finds a UK publisher. Nothing has been confirmed as yet, but it's believed that there are a number of firms interested, with Virgin Games apparently leading the chase at present. We'll keep you posted.

THE GOAL-DEN SHOT

The Kick Off 2 Golden Goal Of The Month PRESENTED BY THE ONE MAGAZINE AND ANCO THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

(TO THE TUNE OF *ONE MAN WENT TO MOW*) "One more month to go, one more month to-morrow, one-more-month-of-Gol-den-Goals, one more month to-morrow" Yessiree-bob, one more month until the end of life, the universe and Golden Goals as we know it. The qualification rounds for the Kick Off 2 Golden Goal Championships end next month, so if you haven't sent us your goals by now, this is your last chance.

One young chappie that has made it in before the deadline is Richard Worrall, and what a good thing that he did. This fine example of impossible-angle scoring is once again tucked neatly onto our cover disk (see page 8 for details), as well as being neatly tucked into the back of the net.



A MIDFIELD TUSSLE between Scot and two of the opposition's finest leads to the No.7 breaking away towards the gola area.



REACHING THE PENALTY SPOT, Scot jinks neatly around a hapless defender and starts racing towards the right-hand side of the goal.



AS THE 'KEEPER RUNS OUT to meet him, Scot swivels through 45° and fires the ball into the back of the old onion bag. Err... remarkable!

ARE YOU THE MAN THAT TOTTENHAM NEED to fill Gazza's tear-sodden boots? Are you so good that Graham Taylor would overlook you for the England team? Then send the proof to: **Golden Goals (Kick Off 2 Championships), The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. Don't forget that this is your last chance to gain entry into the Kick Off 2 Championships and that we only want the best, the very best, anything less just won't do. Unfortunately we are now unable to return disks, even with an SAE, sorry about that!

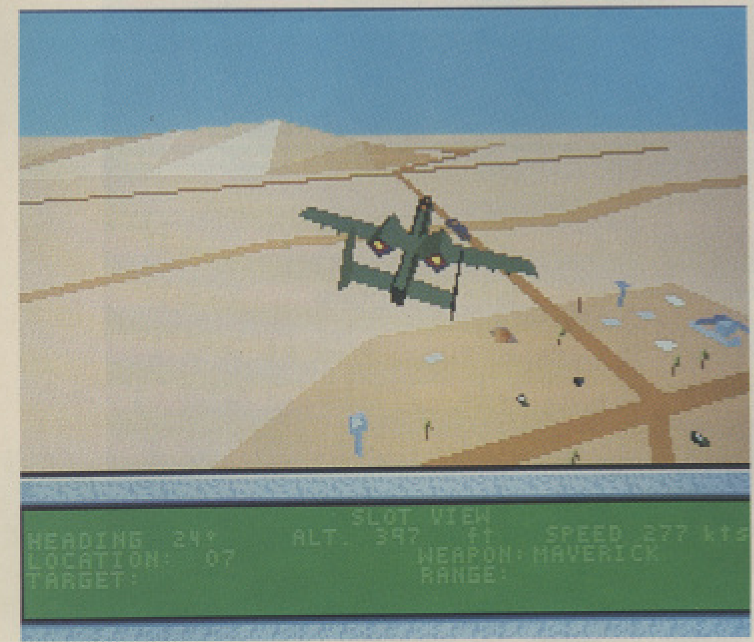
IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk and no more than one disk per entrant.
2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.
3) The disk LABEL must contain the following information: the entrant's name, address and (if applicable) telephone number - it must also clearly state that it is an Amiga disk!

A description of the goals would also be handy, along with what type of pitch they were scored on.

As American games technology progresses in leaps and bounds, Paul Presley takes a look at a company from over there that's doing rather well over here.



SIERRA GRANDÉ

OF ALL THE CURRENT 'interactive movie' producers, one company stands head and shoulders above the rest. Sierra On-Line was formed way back in 1980 and since then has remained at the cutting edge of gaming technology.

It was the first company to introduce colour graphics with adventures, the first to use professional artists and musicians to create its games and the first to develop the 'scanned artwork' technology that's currently gripping American developers by the throat.

In March 1990, Sierra gained a major advantage over its competitors with the acquisition of Dynamix and its '3Space' technology. 3Space is used to create realistic 3D environments (seen in products such as ***Stellar 7*** and ***A-10 Tank Killer***), adding yet another dimension to the story-telling capabilities of the American giant.

Heart Of China, due for an August release, is the first product on the Amiga to really utilise the two companies' technologies to their full extent. Set in the late '20s, Heart Of China tells the story of 'Lucky' Jake Masters and his search for kidnapped American dilettante, Kate Lomax. This search takes him through revolutionary China, Istanbul and Paris. The game uses the same 'point-and-click' system employed by ***Rise Of The Dragon*** (see the review in issue 29), but with the added attraction of various arcade interludes, such as a hair-raising tank ride down the side of a mountain.

NOW THAT ALL THE FUSS in the Middle East has died down, prepare to relive some of the incredible tank-busting moments with *A-10 Enhanced*. Take control of the A-10 Thunderbolt and give Saddam another one in the eye.

The similarities between actual movie making and the production behind Heart Of China make the term 'interactive movie' more appropriate than ever before.

Over 85 real-life actors and actresses are used to film the sequences that make up the story, along with professional costumes and make-up techniques. The characters are then digitised and added to the hand-painted backgrounds to create what you see on the screen.

Incidentally, Rise Of The Dragon, a ***Blade Runner*** style detective story, is scheduled for an Amiga appearance by the end of June.

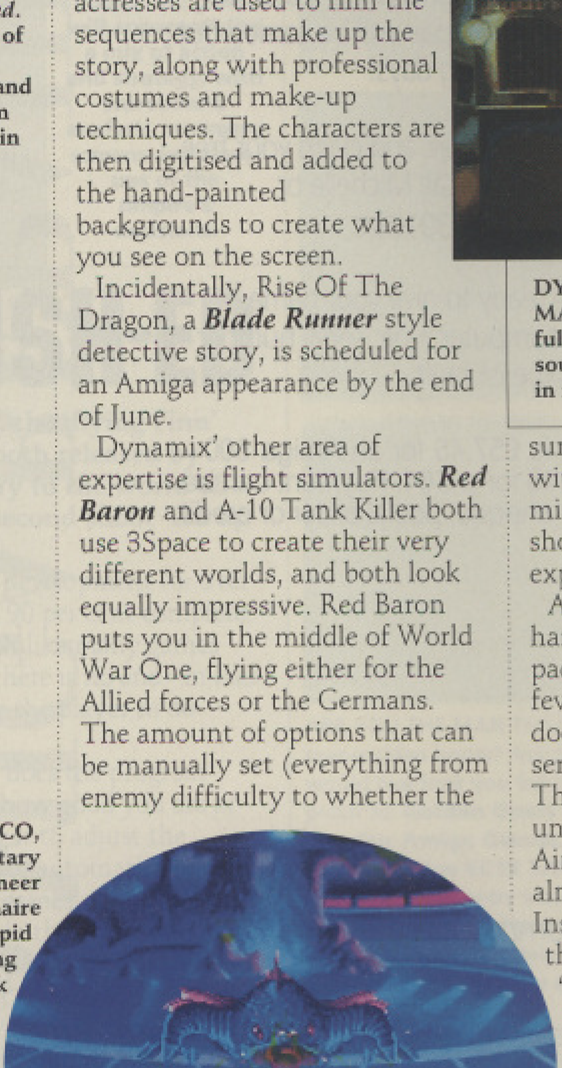


DYNAMIX' PRIMARY DEVELOPMENT MACHINE is the IBM PC. This enables it to make full use of 256-colour graphics and every major sound board. The program can then be converted in its best possible form to...

Dynamix' other area of expertise is flight simulators. ***Red Baron*** and A-10 Tank Killer both use 3Space to create their very different worlds, and both look equally impressive. Red Baron puts you in the middle of World War One, flying either for the Allied forces or the Germans. The amount of options that can be manually set (everything from enemy difficulty to whether the sun shines in your eyes), along with the amount of different missions ensure that Red Baron should appeal to novice and experienced flyers alike.

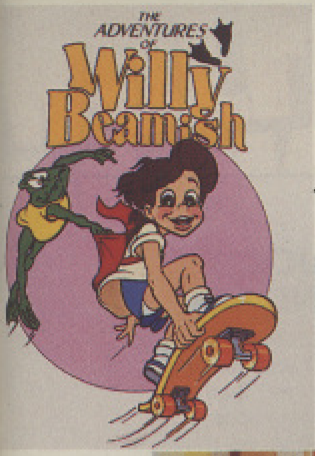
A-10 Tank Killer, on the other hand, is very much an action-packed affair and is one of the few modern-day flight sims that doesn't include one of the 'F'-series of fighter planes. The A-10 Thunderbolt is one of the most under-valued planes in today's Air Force (possibly due to its almost embarrassing ugliness). Instrumental in the success of the recent Gulf War, the 'Warthog' is a superb low-level fighter - Dynamix' simulation captured that aspect perfectly.

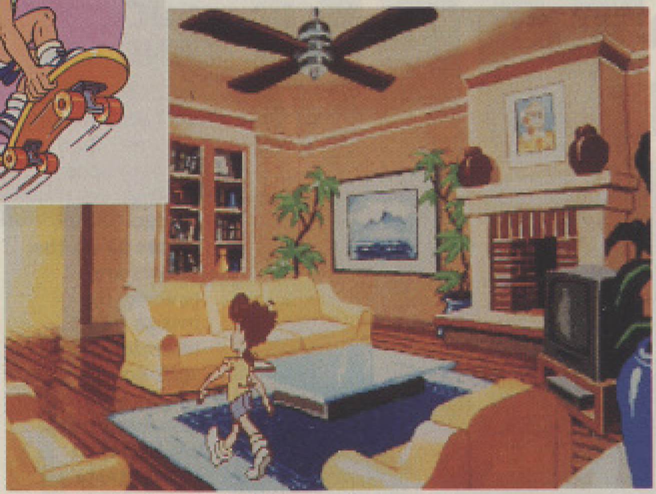
The one problem that the



ROGER WILCO, Sanitary Engineer extraordinaire and intrepid time-travelling hero, is back for more zany fun in *Space Quest IV* (and *Space Quest XII* and *Space Quest X* and *Space Quest I*).







FROM THE MINDS that brought you virtually every Saturday morning cartoon show going, comes *The Adventures Of Willy Beamish* - an interactive cartoon sitcom (how's that for a description?).



...WHAT YOU SEE ON THE AMIGA. Despite not having the colour range to work with, Dynamix can still make a good job of the conversion thanks to the fact that the artwork is originally digitised from actual airbrushed paintings.

game had, though, was a severely limited number of missions. When Sierra joined forces with Dynamix, it took a quick poll of A-10 owners and came back with the results that more was wanted. To that end, Dynamix is releasing ***A-10 Enhanced***, an expansion set that offers 14 extra missions (including seven set in the Gulf War) and the improved technology used in Red Baron.

On a completely different track, ***The Adventures Of Willy Beamish*** is described by Dynamix boss Jeff Tunnell as an 'interactive cartoon sitcom'! Willy Beamish is a nine-year-old kid that gets up to more comical adventures and involved in more wacky situations than Bart Simpson and the ***Scooby Doo*** gang put together. The game is being programmed by a team consisting of animators from Filmation, artists from Disney and writers from America's NBC TV network. Although its still in its early stages, Tunnell is predicting a late 1991 release.

Meanwhile, back on the ranch, Sierra's own developers took the IBM-compatible software industry by storm with the release of ***King's Quest V***. This was the first use of the 'digitised artwork' phenomenon and proved to be a major success. We Amiga owners will be able to sample this unique style of gameplay in June when Roberta Williams' epic adventure hits your screens.

In King's Quest V you play the part of King Graham of Daventry, who returns from a walk in the woods to find his castle (and everyone inside) gone. A friendly owl provides Graham with a few clues and he is soon off to find out who's responsible for the strange occurrence and why.

Also having trouble with sequels is Roger Wilco, inter-galactic hero and janitor first class. ***Space Quest IV*** sends Roger on a bizarre time-travelling adventure, from the bleak future of ***Space Quest XII*** to the bleak past of ***Space Quest I***. Amongst other things, Roger has to disguise himself as a woman, deal with the Latex Babes of Estros and find a copy of the Space Quest IV hint book! Space Quest creators Mark Crowe and Scott Murphy certainly prove that Sierra doesn't always take itself too seriously.

Back in more familiar territory, it's been more than three years since Sonny Bonds, hero of the ***Police Quest*** series, has been seen on our screens, but thankfully, he's back to pound the beat. ***Police Quest III*** returns Bonds to uniform duty when he applies for a Sergeant's training tour. While in training, Sonny's wife is one victim of a series of ritual killings leading to a desperate hunt for the murderers.

Police Quest III is the first of the series to use the new graphic and sound technology, the most telling fact of this being that ***Miami Vice*** keyboard maestro, Jan Hammer, is responsible for composing the music.

THAT WAS THEN

ISSUE TEN: JUNE 1989

THE SUMMER OF TWO YEARS PAST saw a bumper crop of film licences: Mr. 007 himself, Timothy Dalton, featured on our cover, while Domark's conversion of *Licence to Kill* clocked up a respectable 82 per cent.

Not to be outdone, ex-Bond Sean Connery teamed up with Harrison Ford to take Indiana Jones on his Last Crusade. US Gold told us it had the conversion licence, so we told you! So confident was 'the Gold' of the film's success that it lined up two games instead of one: its own action game and an adventure from Lucasfilm.

Another big screen hero, RoboCop, was responsible for gaining Ocean one more accolade as the game of the same name broke the record for chart topping by remaining in the number one spot for an incredible 18 weeks! Far from resting on its laurels though, Ocean was announcing two more conversions destined to hit the big time: *Batman – The Movie* and *The Untouchables*.



You want more movies? You got it! Also at this point two years ago, Activision was proudly shouting about its acquisition of the licence to *Ghostbusters II*. 1989 was undoubtedly the year of the movie licence!

On other fronts, Atari revealed its new colour hand-held console (then known as the Handy, but now better known as the Lynx). Typically for a new console, everyone liked it, but nobody was planning to produce software for it!

This issue also saw the emergence of adventure specialist, Delphine. In this issue we previewed the firm's action game, *Castle Warrior* (hmm), but more importantly, we became the first British magazine to announce its animated adventure (developed in the *King's Quest* mould). At the stage this tale of an everyday window cleaner was untitled, but it was, of course, to become the phenomenally successful *Future Wars*.

The Work In Progress this month was Argonaut's impressive multi-plane simulator, *Hawk*. Two years on, the game is 'about to be released' by Electronic Arts as *Birds Of Prey*.

Reviews were a mixed bunch, ranging from the terribly serious *Chuck Yeager's Advanced Flight Trainer v2.0* to the not so serious *Thunderbirds*. We were most impressed by *Datastorm* (where is it now?) and *New Zealand Story*, both of which coaxed a mark of 84 per cent.

Always willing to give new machines a chance we took an in-depth look at Acorn's new Archimedes, the A3000. Long-time computer journalist Christina Erskine said: "Just because the specification of a machine makes a games programmer drool, doesn't mean that [it] is going to be sold to the game playing masses." And was she right? Too right...

To round off the issue Ciarán Brennan talked to Activision's head honcho, Rod Cousens. When our deputy editor (as was) queried the ability of any programming team to successfully convert *Galaxy Force*, Cousens said: "Believe me, Galaxy Force will be a much sought after addition to any computer owners software collection." Oops! As if things couldn't get worse Rod wound up his comments with: "It is extremely motivating in contemplating a future which holds no bounds." Unfortunately Activision's future was to prove far from boundless. Oops again...

WHIP UP A STORM

FEW GAMES GIVE YOU the chance to deal with xenomorphs face-to-face. Of those that do, Williams' Robotron-inspired Smash TV and Sega's ***Alien Syndrome*** are probably the best. It's worth mentioning that in both of these the action is viewed from above.

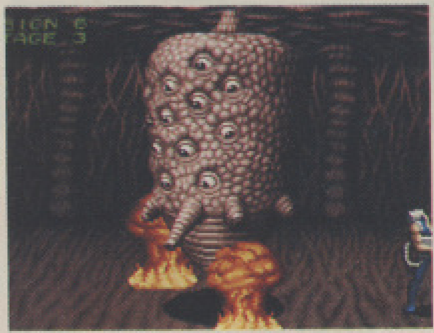
Sega's ***Alien Storm***, which is currently undergoing a Tiertex conversion job for US Gold, adopts a more traditional approach: horizontally scrolling thwack 'n' roast sections coupled with an ***Operation Wolf***-style 3D shoot 'em up. The coin-op is noted for its bizarre and colourful graphics and the kind of slimy, grizzly opponents that would have Dutch Schaeffer gibbering in the cupboard.

The plot, for what it's worth, is simple enough: having courted environmental disaster and unleashed the consequences on their own world, a gang of marauding alien life forms has slithered through space to Earth. The aliens are now launching clandestine attacks from their mothership, hiding out in everyday street objects and squelching passers-by.

TRIPLE TROUBLE

Only a trio of self-appointed alien-busters - Gordon, Karla and Scooter - are taking the threat seriously. The gang has set up a xenophobe society at the Alien Burger Cafe, where they can respond at the drop of a gobbet to any suspicious activities.

Given that the gameplay is standard beat 'em up fodder, the real challenge lies in recreating the visual power of the original - and you'd have to be mad to try, wouldn't you? Enter Tiertex,



SPOT THE DIFFERENCE - here's the coin-op, while Tiertex' conversion is bottom left.

whose previous games include ***Indiana Jones And The Last Crusade***, the acclaimed coin-op conversion of ***Strider***, and ***Strider II***, an idea of their own which grew into a coin-op.

The Chosen One for the project was Dave Stead, who's been beavering away at his keyboard since last November: "Most of the time has been spent putting all the different aliens in and getting them to interact with the players." He's not personally responsible for the music and sound effects (created by the in-house musician), nor the generation of the graphics (again, in-house), but he has nailed the components together.

THE ART OF COMPROMISE

Inevitably, during the conversion process he's had to make a few compromises: "In most respects everything has been attempted," but a few frames of animation have been left out, and most of the introductory sequences to the levels have been chopped.

However, the most striking omission is the original's simultaneous third player: converted Alien Storm is two-player only. On the positive side, the unique high-score table (incorporating a 1-10 rating awarded by stars of the Sega screen) will be implemented.

Alien Storm is already nearing completion, which is well in time for its scheduled September release date. Tiertex isn't giving much away about other projects, but it's likely that more coin-op conversions are in the pipeline, and that the Alien Storm team will be responsible for them. All its future plans are "pretty much up in the air." When they fall to Earth, we'll let you know.



FORMULA 3D

NEXT ALONG FROM THE PEOPLE who brought you the poorly-named *I Play: 3D Soccer* (see issue 31), will be another three-dimensional sports simulation, this one concentrating on a rather faster pursuit - Formula 1 grand prix racing.

Coming soon at a price of £25.99, ***Formula 1*** (not an imaginative title, but at least it doesn't start with 'I Play') promises a range of selectable graphic levels, with the high end featuring such delights as working wing mirrors and the low end offering greater speed. Another attraction should be the split-screen two-player option.



SUCK IT AND SEE

REMEMBER *WIPE OUT* and *Street Hockey*? Well forget those turkeys, as Gonzo Games hopes to up the stakes and revamp its image by abandoning its split-screen '3D' sports style (permanently, we hope) to concentrate on its next release, *Brides Of Dracula*. This one- or two-player split-screen arcade adventure allows the player to take the part of either the fanged one himself or his arch enemy Dr. Van Helsing. 'Fangs' of the Dracula legend will be able to get their teeth into this bite 'em up towards the end of the summer.



GOLDEN OLDIE

NOSTALGIA FREAKS who still harbour fond memories of their old C64s may be interested in Arc Developments' latest project. The chaps behind such notables as *Forgotten Worlds* and *Crackdown* are currently heads-down and burning the midnight oil to recreate Thalamus' old 8-bit classic *Armalyte* for your machine. *Armalyte - The Final Run* is due any day now and should retail for £25.99.



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THE One COMPETITION



MAKE AN EXILE OF YOURSELF

WE'VE OFFERED YOU SOME GROOVY PRIZES in the past - but never anything as groovy as this. To tie in with the release of its arcade adventure *Exile*, veteran publisher Audiogenic is offering this genuine high-quality *Doctor Who* alien outfit to the lucky winner of our all-too-easy competition.

The excellent outfit, modelled here by the one and only Brian Nesbitt (and doesn't he look nice!) featured in a 1984 episode of the long-running BBC series entitled *Warriors Of The Deep*.

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Once you've named those three timelords, just pop your answer on the back of a postcard (or, would you believe, a sealed envelope) and send it to: WHO ARE YOU? THE ONE, EMAP IMAGES, PRIORY COURT, 30-32 FARRINGDON LANE, LONDON EC1R 3AU. Entries must be in before July 9th, unless you've got a Tardis of course, in which case time's not a factor really, is it?



EXILE-ERATING

DEVISED AND WRITTEN by the authors of the legendary *Thrust*, *Exile* is a multi-directional scrolling arcade adventure played out across a vast environment and incorporating numerous puzzles and tests of logic.

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Think you're up to the job? Exile is available now, priced at £25.99.

THE SMALL PRINT

The editor's decision is final and no correspondence will be entered into. Employees of EMAP Images, Audiogenic, the BBC and strange old men who wear long scarves and live in telephone boxes may not enter. We trust you'll agree that this is a unique prize, so if it doesn't fit then that's just tough luck - no cash alternative will be offered.

Sid Meier's

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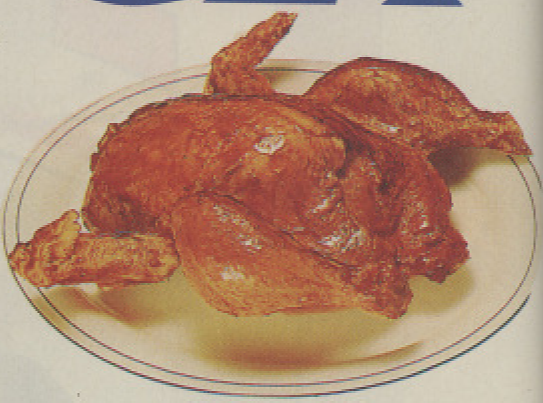
ENTERTAINMENT

Leaving the Big Apple behind, our US correspondent 'Crazy' Dave Gruisin blows into Windy City for the Summer Consumer Electronics Show...



ANOTHER GEM TO SLIP AWAY from the show for – the Battletech Centre sits on the upper level of a nearby Mall and gives you advanced multi-player combat simulation featuring different types of robot hardware. Fun, frightening, and expensive.

GET



"LIVE CHICKEN! FULLY ROASTED and still alive! Old enough to cause a Laugh-Riot and Chicken Shock! Instantly goes into squirming contortions and wildly waving both legs when it hears talking, laughter, refrigerator door opening, or a telephone." You know, sometimes I don't know whether I prefer the products or their descriptions. This one comes "Expertly taxidermy air-brushed for exact realism" and is, I venture to suggest, the ultimate cookie-tosser.

IT'S AN ILL WIND that blows no-one any good, and the one that welcomed the British contingent to the Windy City was a true sicko. Waiting on the tarmac at O'Hare Airport to greet my Limey counterpart, Brian Nesbitt (with a carefully prepared salutation of 'Yo Prude!'), I discovered that a violent storm had kept the pilot trembling at 40,000 feet – until an empty fuel gauge gave him the courage to land. Talk about palefaces, *The One*'s representative was a deep shade of green – and I'm not entirely sure that CES made him feel any better...

So, apart from the aforesaid paleface's breakfast, what came up at the world's biggest summer games show? I had the feeling that most Europeans left Chicago deeply depressed, but – having the benefit of being on my own ground – I reckon I managed to strike gold where they just struck out. Not that I'm exactly the world's hottest sleuth – you guys will be running rings round me at your London show in September – but it helps to speak the lingo... and we do speak a different one out here.

So the first thing I did was



360'S *THEATRE OF WAR* looks like hot stuff for wargamers and strategy fans. The game features two-player options (including modem link), a terrain editor for modifying the playfield, multiple-viewpoint 3D environments, and a range of weapons through history, from slings to an Abrams tank.

leave the show altogether, because something much more interesting was happening in a small room at the Ritz-Carlton Hotel. Remember *Defender Of The Crown*? Or (more recently) Electronic Art's *Centurion*? Both these games were designed by Kellyn Beck, who's now President of a new company called Cineplay Interactive. Tucked away in room 1927, Kellyn was demoing his latest creation, *Detectron*.

Cineplay's worth watching because it's a collaboration between Beck and a guy by the name of Will Vinton. Vinton has been almost singlehandedly responsible for the development and popularisation of 'Claymation' – the animation technique that uses malleable figures to produce characters like the *California Raisins* or (more recently in Britain, I'm told) Nick Park's award winning animation *Creature Comforts*.

It comes as no surprise, then, that the first game from Cineplay features Claymation – but it's a far cry from the wacky humour of the Raisins. Set a thousand years in the future in the Dark Age of Humanity, Detectron plunges you into a world dominated by robots. Trapped in the ruins of Washington DC, the last survivors of the human race are watched over by robot guards, tasked with policing The Human Preserve – a sort of futuristic wildlife park, but with humans on the other side of the fence. You play the part of a 21st century detective, charged with solving a murder.

Detectron uses other innovatory techniques apart from Claymation. Game characters appear in cameo graphic windows that feature digitised animated video portraits of the people you encounter. The user interface is also extremely straightforward, using only three labelled push buttons. The labels on these buttons change throughout the game, constantly offering different options relevant to the current situation.

Logic, exploration, and encounter therefore become the key elements of the gameplay, rather than hunting through a menu for relevant commands on a 'hit or miss' basis (as tends to be the case with other titles in the graphic adventure category).

Detectron looks extremely promising and should be out later this year. It was the highlight of the show for ol' Crazy because it seemed to sum up the way video games are headed – out of the ghetto and into Hollywood. Definitely worth sneaking away from the show for!

Not all the interest was hidden outside CES, however. Let's get back to the MacCormick Centre – the vast hall where the show takes place every summer – and check out the inside story – told elsewhere on these pages. Yo prudes!

RAISING CAIN

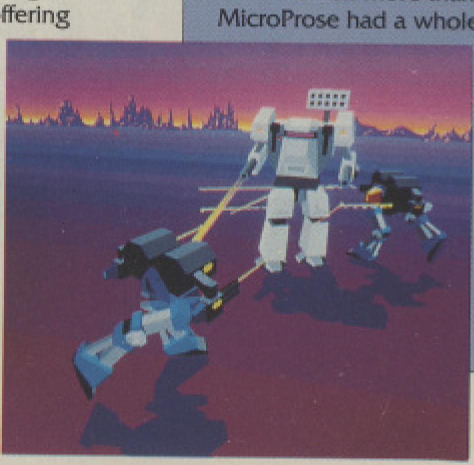
MISS O'SHAUGHNESSY, who taught me world history in a graffiti-emblazoned bomb shelter in The Bronx, told us that Cain 'started civilisation'. Civilisation remained a mystery to us, but the fact that he knocked off Abel without ending up on Death Row gave him a certain amount of street cred.

Now MicroProse's Sid Meier, who has a colossal amount of street cred amongst American gamesters following a long string of superlative game designs (culminating last year in *Railroad Tycoon*), has given us a chance to take over where Cain left off. *Civilisation* uses the typically crude Sid graphics (sorry, Sid, but really these tile-based systems are *not* hot on the street these days) to present a grand tour through history as created by yours truly.

Gameplay involves making political, economic, and military decisions for your 'civilisation', while opponents ranging from Napoleon to Ghengis Khan try to build up their own cultures to destroy you. The game wasn't totally previewable at CES, but Meier's programs are always chock full of research and detail, which is what makes them such good value. There's a slight worry here that he may have bitten off more than he can chew, but we'll find out later this year.

MicroProse had a whole host of other products on display, of which the two most interesting had to be *BOTSS* and *Gunship 2000*. Much has already been written about Gunship, which could be this year's must-buy when it launches its five attack choppers simultaneously, but BOTSS was completely new – and, for the time being, on coin-op only.

Not just any coin-op, however, but MicroProse's own state-of-the-art machine, that has already



BOTSS – smash that mickey before it smashes you on 'Prose's latest coin-op, featuring split-second filled polygon display...

U-S-A STUFFED!



NO, THIS IS NOT a large mouth bass. It's a telephone. It's tacky, but it's American. Makes you proud, huh?

LUCASFILM'S LATEST

LUCASFILM WAS SHOWING OFF its new Indy game, the first to be released without the benefit of an existing film to provide the story line. *Indiana Jones And The Fate Of Atlantis* was demoing on the IBM and should hit the market in October this year. Featuring over 200 locations, 256-colour VGA, video 'rotoscoping' of characters for more realistic movement and appearance, and multiple solutions to puzzles, Indy could be Lucasfilm's hottest property yet.

Most interesting of all, however, is the 'player sensitivity' built into the new Indy game. Basically, this system monitors the choices you make during the game and then occasionally leads you off down one of three different storylines. Each storyline is designed to be especially suited to your playing style and may concentrate on either social interaction, puzzle solving, or action sequences. An interesting idea that could replace the current craze for trying to hype up the interest level in games by mixing different game styles (e.g. an 'arcade' sequence in an adventure game) and forcing the player to endure all of them, regardless of personal inclination.

Bearing in mind the success of the recent *Monkey Island* title, the other Lucasfilm hot property has to be *The Secret Of Monkey Island II, LeChuck's Revenge.* This isn't quite the advance on the original product that Indy Atlantis is, but it still manages to pack in considerably more music and SFX, together with improved animation and an enhanced interface, including an icon inventory.

The real meat of Monkey Island II, however, has to be the story, which was especially designed by Ron Gilbert (who originally put together the SCUMM programming system used for Monkey Island and other Lucas titles) to be "...as non-linear as possible (and) challenging to all players, regardless of their gaming experience."

This means skill levels, variable puzzles, a host of new characters and, of course, lots of new places to visit. Join the rush when the game's converted from the IBM in the first quarter of 1992.



LECHUCK'S REVENGE features an improved interface and variable skill levels. Each skill level features completely different puzzles, rather than the same puzzle made harder.

INDY ATLANTIS: UNLOCK THE SECRET POWER of the lost kingdom before the Third Reich cottons on and enslaves the world. Not due for movie release, but to be released as a series of comic books.





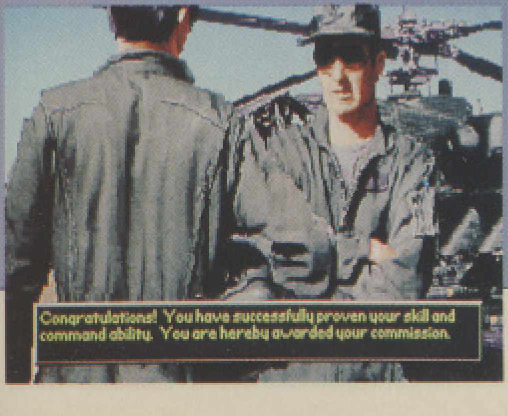
SID MEIER'S *CIVILISATION*: latest in the series that began with *Hellcat Ace*, and has since brought us games ranging from *Silent Service* to *F-19 Stealth Fighter* and *Railroad Tycoon.* Somewhat crummy graphics but, we hope, superlative gameplay...

boasted an arcade version of *F-15 Strike Eagle.*

That game, however, was rather too hot for some gamesters, so BOTSS was designed to fill the gap – an easy to pick-up scenario that involves blasting metal mickeys in pure-blooded shoot 'em up fashion.

Fast and furious, it could be the arcade hit the company are looking for. And to follow, there's a racing game planned, or so the whisper goes...

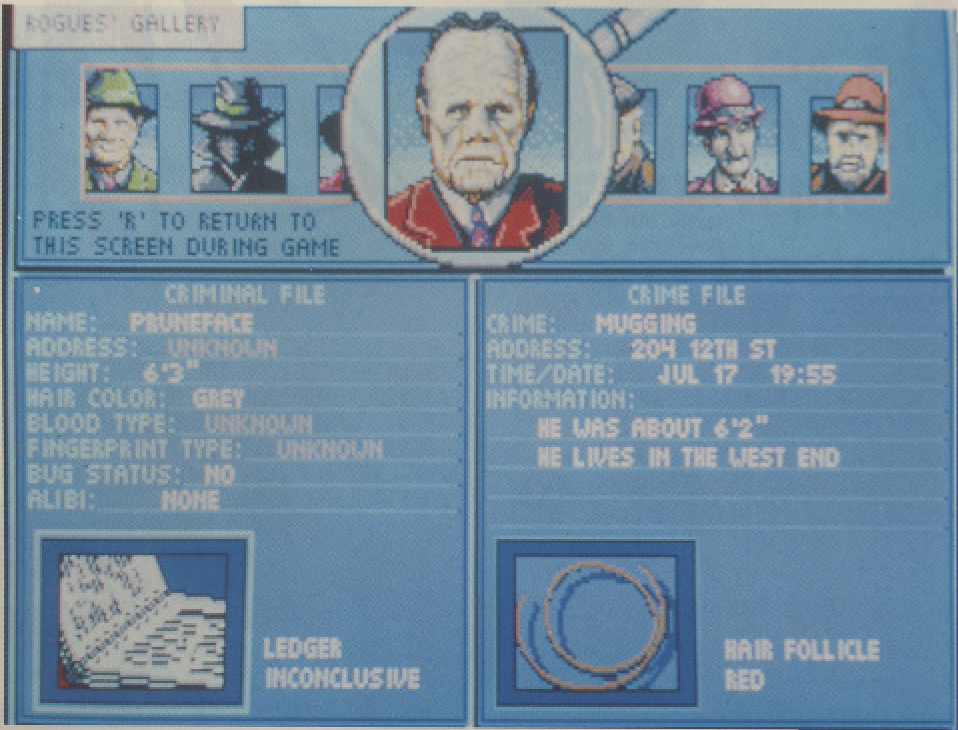
***GUNSHIP 2000* – SHIPPING SOON and looking better than ever with multi-chopper capability and loads of missions**



'PROSE IS TO RELEASE Paragon Software's computer implementation of *Twilight 2000* – the Game Designer's Workshop RPG – later this year. You'll get a character recruiting system, 3D vehicle simulator, and overhead views of combat and exploration sequences – but initially only if you've got an IBM. Other 16-bit conversions have yet to be decided.







REPLAYING A SEQUENCE to the audience in Disney's *Stunt Island* (top right), while *Dick Tracy* (above) doesn't look all bad – some of the screens are nicely put together, although the action sequences look a little outdated for a modern 16-bit title. Let's hope that the gameplay shines through.

DEFINITELY NOT MICKEY MOUSE

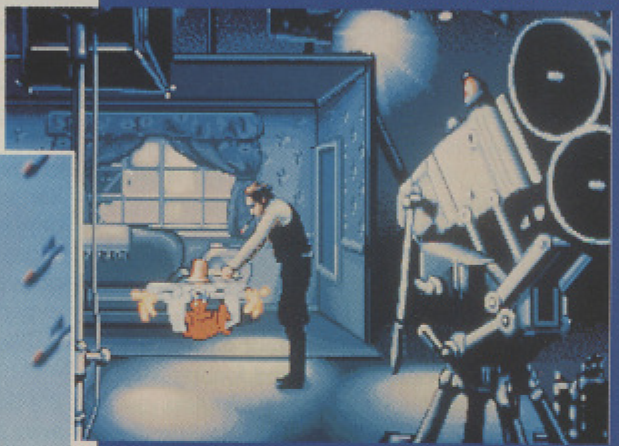
HEADING AWAY FROM THE SHOW again took us to Disney's wine, chicken, cheese and chorizo party in a plush hotel suite in downtown Chicago, where the company demoed some impressive products for the games market to follow its successful 16-bit launch of *The Animation Studio* last year.

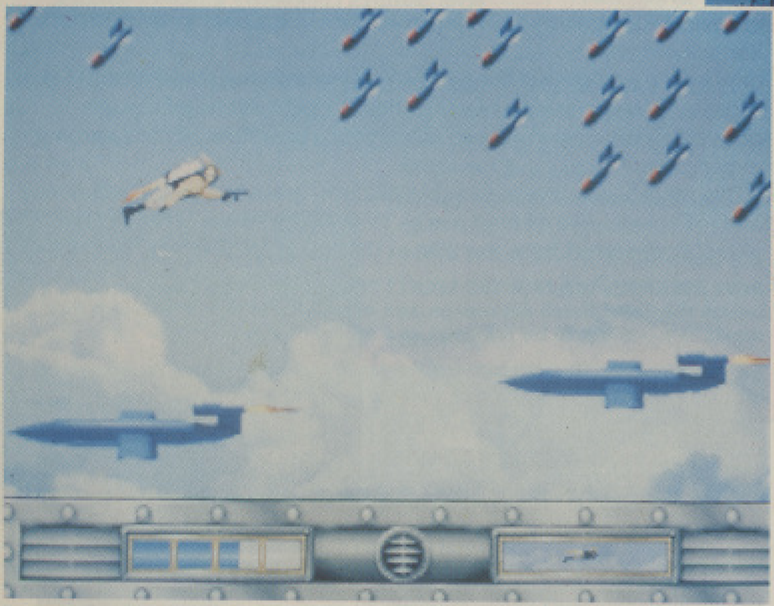
Hare Raising Havoc is a superbly-animated graphic cartoon featuring Roger Rabbit and Baby Herman and digitised voices created by the actual actors who played the parts in the movie. Previewed on IBM, the game had some of the best cartoon graphics we've yet seen on a home computer.

Dick Tracy was rather less impressive graphically, but spiced up the gameplay by offering randomly-generated crimes together with exploration, deduction, and suspect interrogation.

The Rocketeer, on the other hand, looked absolutely stunning, blending comic book graphics, superb realistic backgrounds, and flying sequences featuring 1930's aircraft as you try to rescue your kidnapped girlfriend. Again, some of the best graphics I've seen for a long time, but only time and the firebutton will tell how the gameplay stacks up.

Stunt Island, on the next other hand, is a new idea that could attract a lot of fans – effectively it's a stunt-flying simulator with an extended action replay feature that allows you to perform particular stunts, film them from different angles, then play them back to a 'cinema audience'. The player has to master both film-making and stunt skills to climb through the ranks, getting involved in camera placement, directing, editing, and looping the loop in the process.



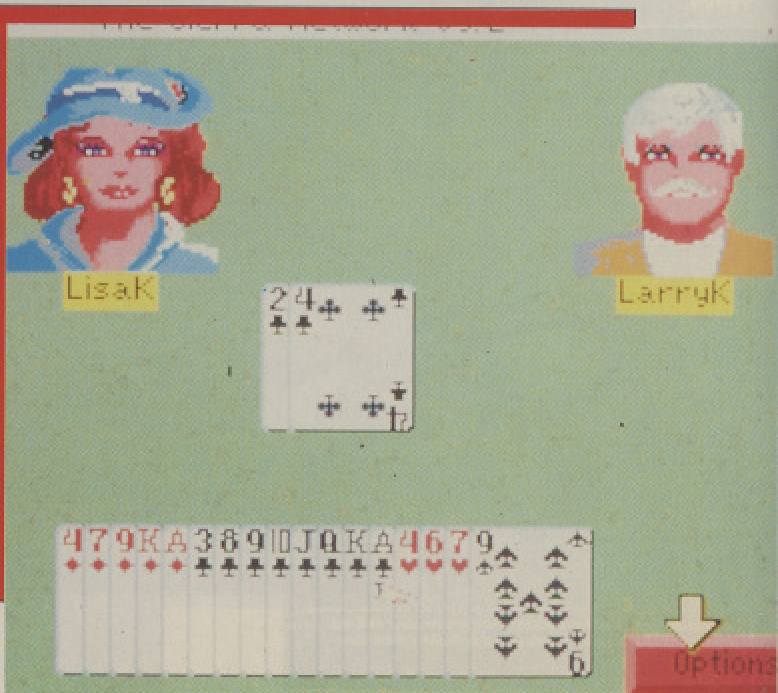


***Hare Raising Havoc* (above right) – graphic beauty, with voice-overs by the original *Who Framed Roger Rabbit?* cast, but some of the best in-flight graphics we've seen are in *The Rocketeer* (above), based on the film, and featuring G-Men, Nazis, and kidnapped girlfriends.**



COMMODORE CDTV'S WERE OUT IN FORCE, but Atari is reported to be fighting back with its own CD system due for launch next year. Meanwhile, Philips and Nintendo stole the show with their announcement of a joint CD-I/Nintendo games machine, thereby infuriating Sony which was under the impression (as was the rest of the world) that it had the deal for itself. Several prominent lawyers were reported to have died from excitement after the press conference.

SIERRA LAUNCHED *LEISURE SUIT LARRY 5* at the show (see an up-and-coming *The One* report) but – apart from *Police Quest III* (ditto) – the most interesting announcement was an 'electronic theme park' called Larryland. This will form part of The Sierra Network (TSN), a dial-up multi-user network that enables gamesters to design their own on-screen personae and then take on other callers at a number of different games. Currently the games are limited to rather ratty little sequences like *Blackjack* or *Backgammon*, but Sierra will shortly start shipping TSN-compatible versions of more meaty products, including the superlative *Red Baron*.



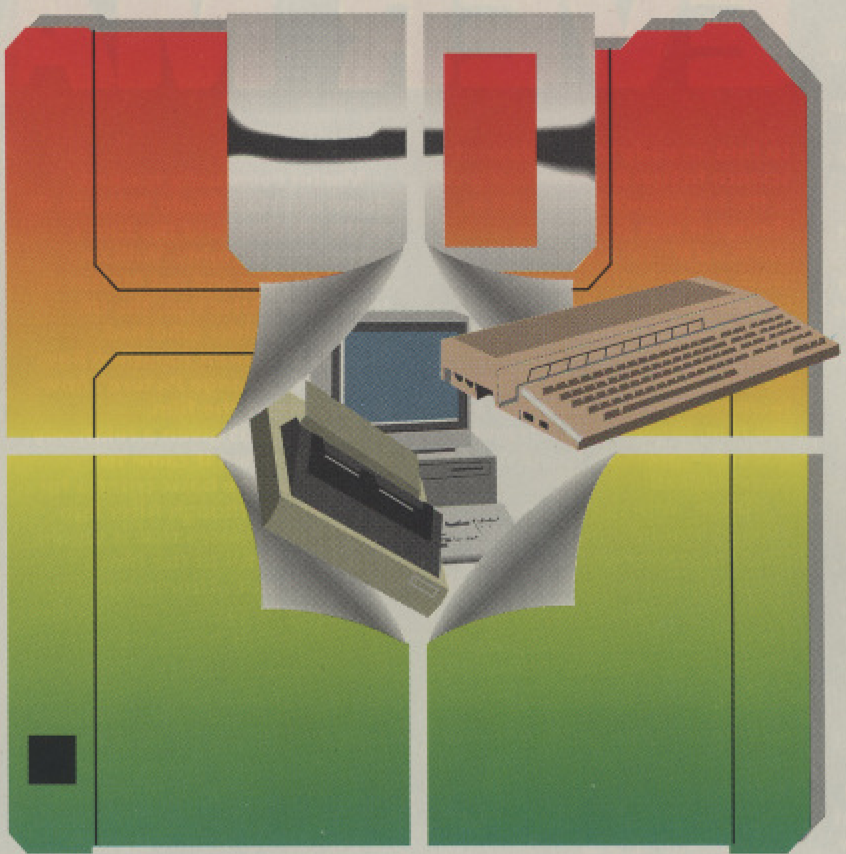
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THE One

FEATURE

It's an awful, unwatchable travesty of an excuse for a motion picture - and what's more it's about to be transformed into a computer game. Curtis Hutchinson asks can Gremlin really live down to the awful legacy that is... Plan 9 From Outer Space?

THE WORST GAME EVER MADE?

EVERYTHING YOU'VE EVER HEARD about *Plan 9 From Outer Space* is true. In its time, it has been variously described as: "the worst film ever made", "mesmerisingly awful", "staggeringly inept", "the most miserable spectacle ever made", "barely watchable", and "produced with no interference from the conscious mind". You may well wonder if any film could really be as bad as all that. Well, in a word... yes!

Thanks to the pioneering work of Harry and Michael Medved, Plan 9 From Outer Space was rediscovered in 1980 as a lost masterpiece of trash. The film buff brothers were putting together a book on bad movies, *The Golden Turkey Awards*, and Plan 9 quickly emerged as the all-time supremo.



Since then it has attracted a cult following as fanatical as *The Rocky Horror Picture Show*, turns up with alarming frequency on late night television around the world and has been the subject of high profile investigations by the likes of Jonathan Ross and Clive James.

So perhaps it was inevitable that the film would be adopted as the basis for a computer game - and that's exactly what has happened, although it's not due for release until some time next year.

In fact 1992, which marks the 36th anniversary of the film's release, will not only see the launch of Gremlin's game, but also the West End stage opening of a musical version of the film *and* a welcome reissue of the original movie on sell-through video.

According to David Martin, Gremlin's special projects manager, the idea behind *Plan 9 From Outer Space - The Computer Game* came about several months ago at a brainstorming session where the development team was thrashing out ideas for future projects.

"One of the ideas mooted was to find an early black and white science fiction B-movie and give it the big licence treatment as though it was *Terminator II* or *Die Hard II*," he recalls. "It wasn't long before someone turned around and said 'How about Plan 9 From Outer Space? It's the worst movie ever!'" Having settled on Plan 9, the team tracked down a video of the film, organised a screening, got some beers in, tuned in and were hooked.

"There were quite a few ideas kicking around," says Martin, "but from the outset our intention was to give it state-of-the-art treatment and develop some really nifty software for it. We came up with some ideas and then it was a matter of finding out who owned the copyright."



Martin eventually tracked down a certain Wade Williams III in the US who held the film's international rights. Williams liked the idea and put Martin in touch with Alter Ego, the UK copyright holder who had already produced Jonathan Ross' *Incredibly Strange Picture Show* special about the film.

Gremlin was given a relatively free hand when it came to drawing up the basic criteria for the game - although Alter Ego needed assurances that it would remain faithful to the film's spirit and plot. Although Martin won't be pressed on specifics - mostly because the game is still in development - he does promise that it will stay close to the film.

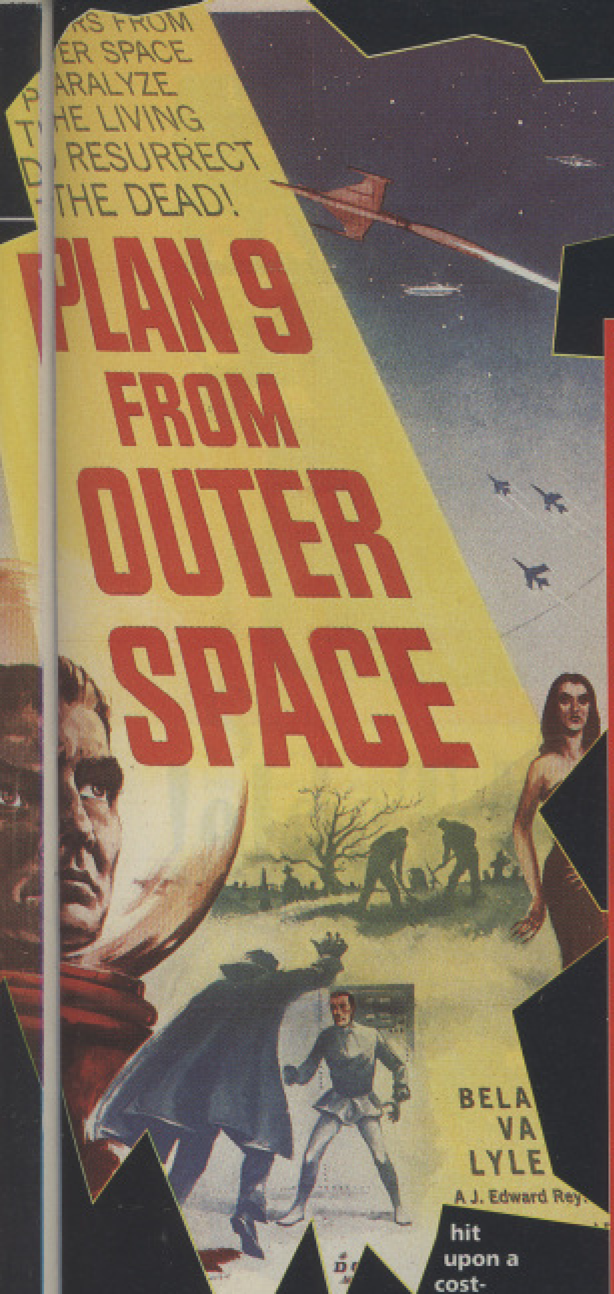
"It's an interesting puzzle that we've got. What we're producing is going to be brilliant from a software point of view but it will also have that element of being staggeringly inept and mesmerisingly awful," he says. To that end, some of the film's most memorably inept moments - which were supplied by the film's SFX and continuity departments - will apparently make the transition to the game.

"In the film there were flying saucers which looked very much like ashtrays held up by pieces of cotton - which is exactly what they were! The lead actor dies in the first few minutes and they replace him with another actor who looks nothing like him and is a foot taller. To get around this he spends the rest of the film with his arm in front of his face and you never really find out why. There's also some amazing editing where you go from day to night and then day again and cars change colour as they go from one scene to the other - all of these are reflected in the game," enthuses Martin.



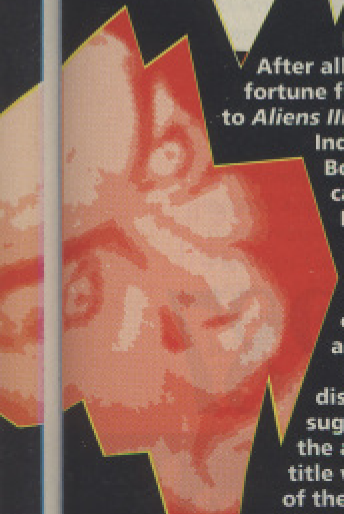
As someone who has seen the film several times, Martin claims that it does actually get better the more you see it. "The film does improve with viewing - the more you watch it the more you notice things," he says. "It's actually not a bad plot," he concedes, somewhat implausibly.

The interest shown by Gremlin in Plan 9 From Outer Space may lead some sceptics to conclude that the company has



hit upon a cost-effective licensing formula.

After all, why shell out a fortune for the games rights to *Aliens III* or the latest Indiana Jones or James Bond movie when you can sift through Hollywood's trash can and come up with a high-profile title which won't exactly cost you an arm and a leg?



However, Martin dismisses the suggestion that one of the attractions of the title was the relative cost of the licence.

"The motivation for it was that we thought it would be a terrific project and that we could build a successful game with an original slant to it - something a little bit different. As far as we're concerned it's a major project."

Martin doesn't rule out the possibility of acquiring other B-movie licences although he does admit that with Plan 9 they've already got the jewel in the crown of tinseltown trash. "It's possible that we might go after other movies," he says. "But you've got to be careful and pick the right one. There are a lot of awful movies out there that only real movie aficionados know about - with Plan 9 a lot of people are aware of it because it's known as the worst of the worst."

Plan 9 From Outer Space (a.k.a. Grave Robbers From Outer Space)
☆ J Edward Reynolds Productions, 1956, black and white, 79 minutes
☆ Directed, written and produced by Edward D. Wood Jr.
☆Cinematography by William L. Thompson
☆ Starring: Bela Lugosi, Vampira, Dolores Fuller, Tor Johnson, Dr. Tom Mason, Lyle Talbot, Joanna Lee, Gregory Walcott, Duke Moore, Tom Keene
☆ Plot: Eros and Tanna, creatures from the deep recesses of space, are sent to Earth in a flying saucer (or is it an ashtray?). Their mission is to destroy the planet before nuclear testing blows the universe to, eh, infinity??!! The aliens land in a San Fernando cemetery and initiate their self styled 'plan 9'. This is a cunning plot to resurrect the Earth's dead who will then serve as the invading aliens' army of zombies. Needless to say, it all goes horribly wrong and the American way of life is preserved - for the time being...

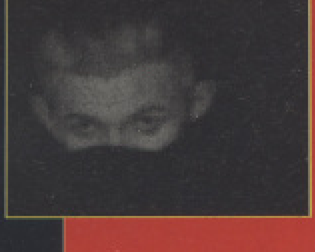
Plan 9 is the meisterwork of the legendary Edward D. Wood jr. who takes full responsibility (or should that read, blame) for having written, directed and produced the film and cast it with assembled drinking buddies.

DEFINITELY THE WORST MOVIE EVER MADE

Wood had already gained some notoriety with *Glen Or Glenda* in 1953. This (one of the first films to tackle that prickly subject of transvestitism) was not only directed by Wood, but also starred him in the central role as the troubled Glen - who likes dressing up as Glenda. This was apparently a subject close to Wood's heart, as he wasn't himself averse to drawing the curtains and slipping into something more comfortable after a hard day's film making.



Controversy still surrounds the casting of European horror star Bela Lugosi in the lead role. One school of thought maintains that the morphine-addicted Lugosi, whose career had been steadily heading for the dumper since his triumphant *Dracula* in 1931 and who had already worked that year with Wood on the equally awful *Bride Of The Monster* (a.k.a. *Bride Of The Atom*), died a couple of days into filming leaving the hapless director with a few yards of footage and no star to finish the job. Others maintain that Lugosi's brief footage is an out-take from a completely different movie, namely the unfinished *Tomb Of The Vampire* and was bought by Wood at a bargain basement price.



Whatever the truth, Wood replaced Lugosi with his wife's chiropractor, Dr Tom Mason. Being at least a foot taller and bearing no physical resemblance to Lugosi, Mason was forced to spend the rest of the movie walking around with his cape draped in front of his face.

The incomparable Mason/Wood partnership would be revived with even less success a couple of years later with *Night Of The Ghouls*!

With its wobbly sets, dodgy acting and non-existent direction, Plan 9 has justifiably earned its reputation as an all-time movie stinker. However, despite the film's ineptness it does in fact put across a telling message indicative of the Cold War times in which it was made.

Like the more articulately expressed *Invasion Of The Body Snatchers* (also made in 1956), Plan 9 deals with the fear of invasion within as expressed at the time by the communist witch hunts conducted by senator Joseph McCarthy. But that, alas, is where the similarities end.

Trivia buffs will be delighted to learn that Plan 9's leading lady, Vampira, came to the film fresh from the trauma of being one of James Dean's last girlfriends (the actor had died the previous year). After Plan 9 she appeared in a succession of low budget movies, most notably *Sex Kittens Go To College* (1960) and hosted late-night television screenings of horror movies in the US. In 1984 she staged a brief resurrection as a new wave performer under the unlikely - and as it was to prove, unlucky - *nom de plume* of Helen Heaven and was never to be heard of again.

Dolores Fuller, the film's token blonde starlet, was a Wood regular until she dropped out of movies in the '60s and moved into the music business where she wrote several songs for fellow B-movie performer, Elvis Presley, including the classic *Rock-a-Hula Baby* from *Blue Hawaii*.

Another Wood stalwart that worked on the film was William C. Thompson, the legendary 'blind cinematographer of Hollywood'. He was only blind in one eye, but many critics claim this was the eye he used to shoot most of Plan 9 (which probably accounts for some of the unexpected shifts in and out of focus).

As for Edward D. Wood Jr., he continued directing, but with titles like *The Sinister Urge* (1961), *Take It Out In Trade* (1971) and *Necromania* (1972), he never quite found the audience that had eluded him throughout his career. In the '70s he turned his talent to pornographic books, often borrowing from his own notorious transvestitism, and wrote such public library favourites as *Diary Of A Transvestite Hooker*, *Killer In Drag* and *Death Of A Transvestite*.

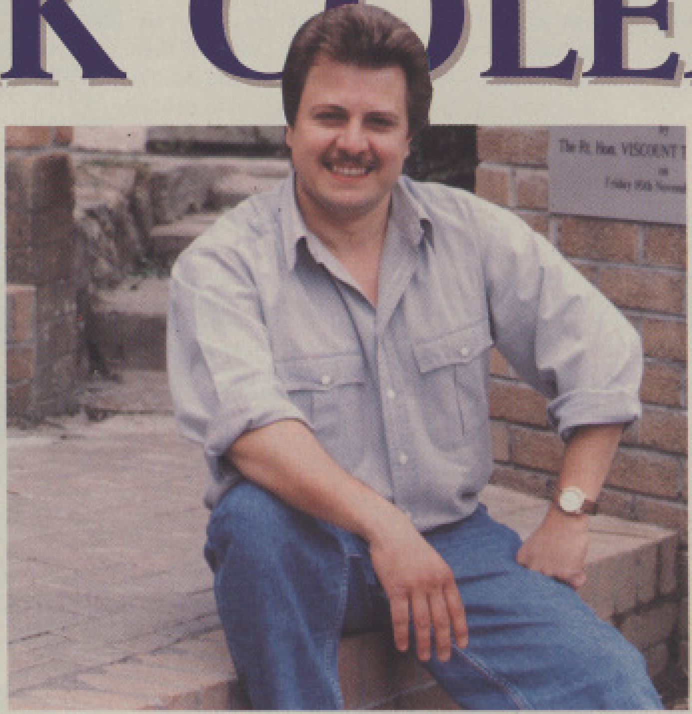
Towards the end of his life he battled against both creditors and alcoholism before dying at the age of 54 in 1978, just two years before Plan 9 was rediscovered.

Thanks to the overwhelming success of Plan 9, this movie maverick's films live on and as a testament to the director's talent for tack he even has a fan club - The Edward D Wood Jr Film Appreciation Society (try fitting that onto an average envelope) - which can be contacted at 2265 Westwood Boulevard, Suite B150, Los Angeles, California 90064, U.S. of A.



He's built a futuristic sports arena and taken you on a journey through time - he's even created Gods with his own hands! But just who is this Welsh wizard whose graphic creations have adorned some of the Bitmap Brothers' finest moments? Ciarán Brennan finds out as he goes One on One with...

MARK COLEMAN



STEVE KELLY, ERIC MATTHEWS and Mike Montgomery may be the driving force behind the burgeoning conglomerate that goes by the name of the Bitmap Brothers, but these days there are far more people involved in any 'Bros' game than just the basic threesome.

One of the boys' most consistent collaborators has been Welshman Mark Coleman, a 35-year-old graphic designer and illustrator based in Cardiff.

In the past Coleman has been responsible for the look of such games as the original *Speedball*, *Xenon II* and *Gods* while he is currently involved with *Magic Pockets* (he also did "a little bit of work" on Image Works' *Interphase*, but stresses that this was only the control console).

Coleman has always been interested in art. A childhood fascination with drawing remained with him through his school years and eventually led him to Newport Art College (we'd hate to say that Mark is getting on a bit, but he started college in the year that Sunderland beat Leeds in the F.A. Cup final - ask your dad!).

Following college, the prince of the palette turned a little 'right on' and joined a conservation society called the Glamorgan Heritage Coast. From there, he moved into print and TV advertising work for a Wales-based agency where he stayed for five years before setting up his own business, Mark Coleman Graphics.

All Coleman creations currently spring to life from a 1040 ST running a "heavily customised" version of *Degas Elite* (which Mike Montgomery has tweaked to make it more user-friendly, including such innovations as animation and sprite rotation). He also has an Amiga with *DPaint III*, but has yet to find time to "sit down with the manual" and get accustomed to the software.

Were you at all involved with computers before you teamed up with the Bitmap Brothers?

"I'd been interested in computers and computer games for quite a long time - since long before I heard of the Bitmap Brothers in fact. The first computer I ever owned was an Atari 400 - you probably don't even remember that one: that's going right back to the late '70s. It wasn't long before I started mucking about with art packages on that machine, and then I got better and better machines as they came along.

"My eventual break into computer games didn't come as too much of a shock, because it was something that I'd been doing as a hobby in my spare time. I've always written little games myself and designed the sprites and backgrounds.

"Also, I was a keen game player at the time - I'm not any more by the way - the time I do get to spend on my computer is mostly taken up by work - but I generally find that since I've started writing games seriously I've gone off playing them. I think the last game I bought was... *R-Type*! Anyway, when I was playing games I saw a lot of stuff and basically I thought that there was nothing around that I couldn't do... and couldn't do better!"



THIS IMPRESSIVE Indian was one of Mark's first 16-bit creation - copied from a photgraph in 1986.

So how did it change from being a hobby to a career?

"A friend drew my attention to an ad in a magazine - and it turned out to be the Bitmap Brothers looking for a graphic designer. I'd just bought their first game, *Xenon*, and thought that it was pretty good, so I sent them some disks and a couple of weeks later I got the 'phone call..."

What's it like working with the Bitmaps?

"The good thing about working with Eric is that he leaves me almost entirely to my own devices. The game 'spec' that I'm sent is very vague: I don't think that they suggested any of the creatures in Gods for instance - they just said 'we need four walkers and four flyers on each level what can you come up with?' I came up with a whole menagerie of creatures and they sat down and decided 'that's a good one for level one, that's a good one for level two' and so on. It's a very easy working arrangement."

So there are no problems at all?

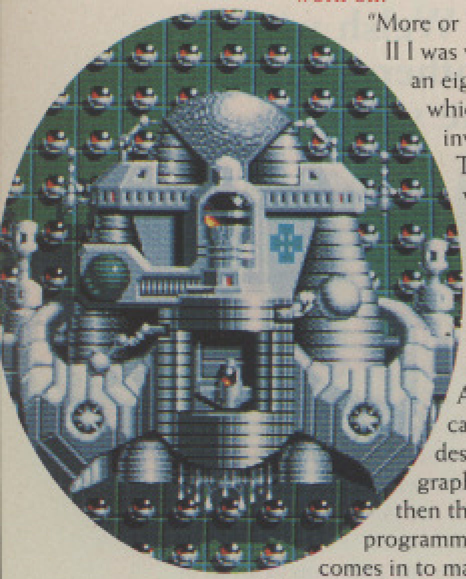
"There are always things that I want to do in games that, for one reason or another, I end up not being able to do. For instance, the big end-of-level guardian dragon in Gods - that would have been nice if he'd been twice the size and fully animated, rather than just the size he is with his tail flicking around.

"Actually... in every game there are things that you want to do and end up not being able to because of memory and programming restrictions. If I did have a problem it was Eric calling me up because I kept missing deadlines."



SOME OF Mark Coleman Graphics' bread and butter work: these examples are taken from a brochure produced for Caxton Property Services.

Do you get to choose which games you work on?



"More or less. After Xenon II I was very keen to do an eight-way scroller which is how I got involved in Gods. The way it usually works is that I get a detailed game spec: the storyline, graphics required, the levels and so on. After that it's a case of starting to design a few of the graphics, then the programmer comes in to make them move and the game begins to evolve from there. The distance between my base and the Bitmaps' isn't too much of a problem either - every couple of weeks I send stuff down by modem to London."

Quite a few graphics artists like to work on paper before placing a pixel on screen - is that the Mark Coleman method?

"No. I never do design work anywhere except on screen. Occasionally, if I have to work out a difficult animation sequence I might jot that down on graph paper first to work out how many frames I'm going to need, but that's about it."

So where do the ideas come from?

"Everything comes straight out of my head - no, actually that's not true, Xenon II was different. When we started on that one, Eric spent a couple of weeks buying books on natural history, pre-history, sea life and all the rest of it. He sent me a big file of reference drawings of octopuses, dinosaurs and all that sort of thing to work from - but Gods came straight out of my head."

You say that you don't play games any more, but do you check up on what your fellow graphic artists are up to?

"Yes, some of the vector graphic stuff that people do is quite impressive - one of the first ones that impressed me was the original *Starglider*. Also, some of Dan Malone's stuff is good too - I liked what he did in *Speedball 2* and *Cadaver*. There was another one too - *Z-Out*. That looked pretty good, but I didn't think much of the way it played!"



MARK'S EXPERIMENTATION with animation has resulted in a variety of styles, including the faces pictured above (the animation is mostly in the sky) and the spaceship pictured top left, which was included on the very disks which landed him the job with the Bitmaps. The ship was later tweaked and used as an end-of-level guardian in *Xenon II*.

What about artists outside the computer arena?

"I'm trained as an illustrator, so I tend to look at the work of other illustrators and I have a few favourites in that field. The closest neighbour to computer art I suppose would be the fantasy-orientated work of people like Richard Corbin and Frank Frazetta. Corbin did a lot of work for the old underground comics and has had a lot of stuff published in *Heavy Metal* magazine, while Frazetta basically does posters and paperback covers, mostly in the States, but his most famous work is probably on the *Conan The Barbarian* books."

Despite the huge stylistic differences in the games that you've done so far, there are still certain aspects of your graphic style which make each one stand out - the shading on blocks for example. Is this a conscious effort on your part?

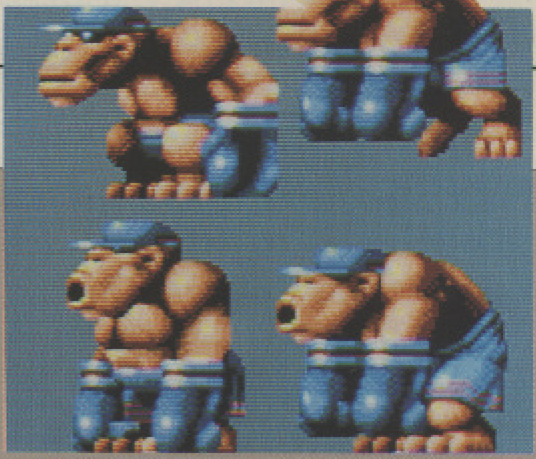
"Not really. That's just the way that I draw... on computer. If you saw any of my black and white drawings for example - even mundane stuff like a picture of the pub across the road - you'd find that they all had a certain style as well. What you see in the games is just the way my style has translated to computer.

Tell me a little bit about Magic Pockets - were you particularly interested in trying your hand at cute graphics?

"I would ultimately like to try my hand at one of each type of game, but more than that, because of the nature of the Pockets' gameplay it called for something a little more light-hearted than, say, Gods. And besides, Pockets is an eight-way scroller and I'd just finished Gods which is also an eight-way scroller, so for that reason it had to look really different to keep me interested.

"I think that Pockets is recognisably mine in style - particularly the backgrounds, which aren't an awful lot different stylistically to what I've done on Xenon II and Gods, although I think the characters are different. One problem I did have for a little while was how to make the enemies nasty, but still cute. In the end all I did was draw them nasty and give them big eyes - it seems to have worked!"

POCKETS



THIS BOXING MONKEY is one of the Bitmap Kid's level two adversaries. The sprite collection (below left) shows the kid with some of his transport, including his bike and pogo stick.

THE CODING OF Magic Pockets, the Bitmap's first attempt at a 'cutesy' arcade romp, is in the capable hands of Sean Griffiths (this is his first game for the Bros, although he has written many games in the past for a variety of companies "none of them worth mentioning"). Although the star of the show, the Bitmap Kid (we kid you not!) is a smiling tyke decked out in loveable streetwise gear, Griffiths actually claims that the game is not in fact a 'cutesy', describing all games of that type as being "a bit girlie." Instead, he's happy to call the result of his efforts a "streetwise cartoon-style game." Citing Rainbow Islands as his main influence ("I really love that game, it's got amazing depth"), Griffiths expands on the plot: "The Bitmap Kid has been gifted with bottomless pockets which contain all sorts of magical 'weathery' elements and effects. He also has a whole world in his pockets, which he enters through a black hole that he pulls from them and lays on the floor. The idea is that he's searching for his four favourite toys which have been stolen by the world's bad guys and spread over four levels: the cave, the jungle, the lake and the mountain top." Magic Pockets has been in production since last June, but your wait should be nearly over as it's scheduled to appear late next month (July).





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The announcement of *Plan 9 From Outer Space - The Game* is proof that almost anything is open to the licensing treatment. Christina Erskine explores the world of licences and looks at some other lassics overlooked by the software industry.



LICENSED GAMES - LOVE 'EM OR LOATHE 'EM, they're here to stay. No matter where you bury your head, Ocean will still bring you the next in line in the *RoboCop* series and US Gold will come up with the latest *CapCom* coin-op.

But licences aren't always straightforward. In the past they've ranged from the sublime (*Indiana Jones And The Last Crusade - The Adventure Game*) to the ridiculous (*Monty Python, The Famous Five*... the list is almost endless). *Jack Charlton's Match Fishing* really said it all. If it moved, it was open to licensing - some tenuous link would be found with the subject, a few spare gameplay frames which the programmers had run up in an idle moment would be incorporated and hey presto, another big name game would hit the streets.

Since you gamers seem to have become a touch cynical about the standard of games that have appeared behind the smokescreen of a licence of one form or another, we at *The One* thought it might be more constructive to look at the licences that haven't made it to computers - some of the big names which the software industry seems to have inexplicably missed.

Take Arsenal and England's Tony Adams, for example: how can any publisher have passed up this golden opportunity to produce an entire trilogy of games based around football's most notorious 'donkey' and jailbird? Think about it - you could begin with a high-speed car chase, follow it with a *Breakout* clone and then finish with a football simulation (which, let's face it, wouldn't have to be particularly good).

Or if that sounds a little far fetched, what about the Austrian Michelin man whose pectorals have swelled Ocean's bank balance, Arnie Schwarzenegger? Where is the computer game version of *Kindergarten Cop - Fun School 3*, with explicit violence perhaps?

But it isn't always the publisher's lack of imagination that prevents computer adaptation of some sure-fire licence hopes. Negotiations can be carried out through any of a number of channels: either with the producer itself (movie studio, book publisher, TV producer and so on) or through its agent - and the bigger the name, the more restrictions there will be on the way the property is used.

Sometimes the task of alerting software houses to the licences available falls to an agency, such as Copyright Promotions Limited (CPL), which has around 30 licensable characters on its books, and has handed out *Judge Dredd* to Virgin Mastertronic, *Spitting Image* to Domark, and *Rogue Trooper* to Krisalis, to name but a few.

Currently on CPL's books and awaiting someone's signature are the characters from D.C. Thomson comics, such as *The Beano*, complete with *Dennis The Menace* and *The Bash Street Kids*, the *Pink Panther*, and *The Mr Men* - for which a licence to produce educational software seems likely.

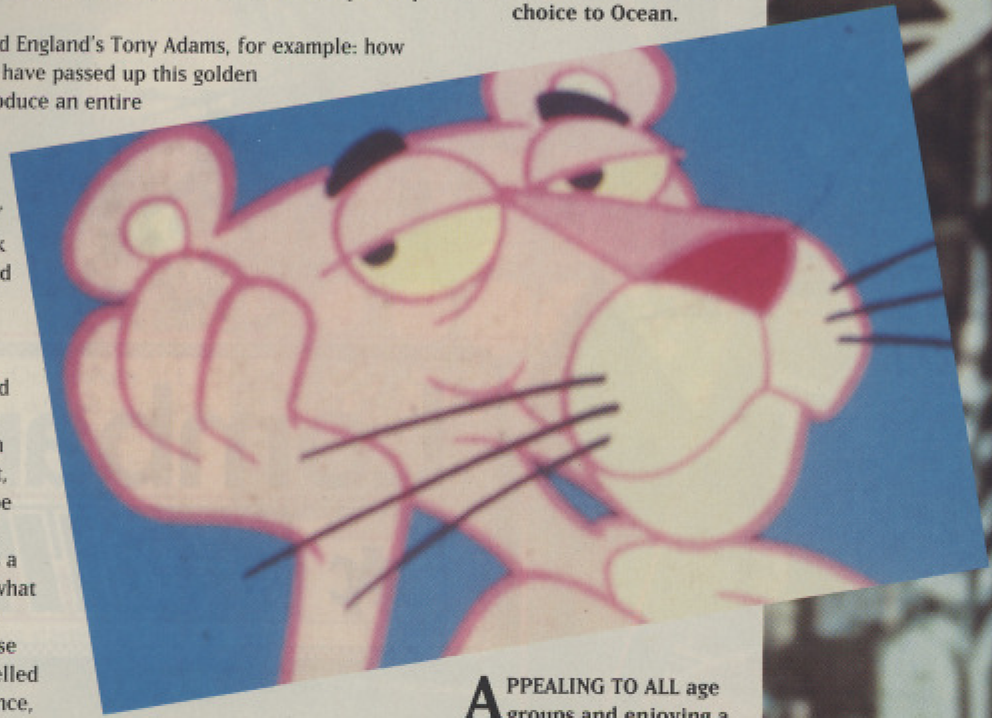
CPL wants to sell the Beano and Dandy characters together to a single publisher who could then make a series of games based on the various characters. The agency also believes that the Pink Panther would make ideal game material - appealing to a wide age group and with his popularity boosted by his appointment as 'spokesanimal' for the Save London Zoo campaign.

CPL also acts for characters from the MGM film archives; the most notable piece of computer games material here is probably *King Kong*, still awaiting that definitive licensing deal. Of its roster of available licences, some are more suitable than others. CPL's Melvyn Thomas assures us that *My Little Pony*, while tremendously popular in other areas, is unlikely to be coming to a computer near you in the foreseeable future.

But if these titles are still waiting to be snapped up, it's a sign that the days of indiscriminate licensing are over. Publishers are much more aware of the youthfulness of the market - particularly in the console arena - which is why



YOUNG GUNS - GO FOR IT! The hit brat-pack movie seemed like a good choice to Ocean.



APPEALING TO ALL age groups and enjoying a new lease of life as the spokesman for Save London Zoo, the Pink Panther (above) would seem to be ideal games material. Can the same be said for Freddy Kruger (bottom left)?





NOT ONE BUT TWO all-action movies in familiar mode: Mel Gibson as unconventional cop in buddy-buddy partnership with Danny Glover. In the original, Mel is out for revenge after the baddies murder his wife; in the second, he's up against extreme right-wing South Africans and gets to seduce Patsy Kensit into the bargain. Plenty of software houses were willing to take the game on board - but the reasons for its non-appearance as any sort of game remain something of a mystery. Games players who want to be Mel Gibson will have to hang on for Mindscape's *Mad Max* title.

UP FOR GRABS



characters such as the Turtles, Huxley Pig, or indeed Paul Gascoigne get their own games while nostalgia items which might computerise well but would only appeal to the comparatively wrinkly, don't.

Take for example...

A Nightmare on Elm Street. Cue US Gold. This was an 'on-off' project for some time, but now the licence is up for grabs again. According to USG spokesperson Danielle Woodyatt, the age group able to see the film (without walking into the cinema on stilts, sporting false facial hair, etc) didn't match the age group the game was intended for.

This didn't stop Ocean doing *Platoon*, but it goes some way to explaining why other Vietnam movies probably won't make it to the computer screen: hence no Russian roulette end-level sequences in the 16-bit *Deer Hunter* and no sampled Doors music to accompany *Apocalypse Now - The Game.*

And although Clint Eastwood is shortly due to make his computer debut as Dirty Harry, publishers are unlikely to dig back into the archives to digitise Clint in his Spaghetti Western days as The Man With No Name (*The Good, The Bad And The Ugly, A Fistful Of Dollars, For A Few Dollars More* and so on). And anyhow, "cowboy movies don't always do well," says Ocean's software director Gary Bracey.

Which leads us nicely onto *Young Guns.* This last comment seems a little unfair on Ocean's own *Billy The Kid* (which should appear any month now), especially since Ocean actively sought a tie-in with the hit brat-pack movie *Young Guns* (based, loosely, on the legend of William Bonnie) as a licence for the game. "We decided the game was strong enough to stand up on its own," explains Bracey. "And



SINCE KEVIN COSTNER can currently seem to do no wrong at the box office, and since Robin Hood remains a perennially popular subject for computer games (*Defender Of The Crown*, Sierra's forthcoming *Longbow* and, of course, Millennium's *Robin Hood*), there was a considerable amount of interest in translating this forthcoming $50 million picture - not least from US Gold. "We're in negotiation with a couple of companies," says Warner Bros' licensing arm. Late arrival from the US of approved artwork is cited as one reason why Costner isn't yet signed up, although a console deal in the US has been finalised.

other companies didn't seem too fussed about getting the licence."

Obviously, picking movies which match the expectations of computer games players is a fine art. Box office success and a barrel-load of Oscars is no pointer to an appropriate endorsement - after all how would you like to program the car chase scenes in *Driving Miss Daisy*, struggle through the strategic levels in *The Last Emperor*, or rescue the child from the evil other parent scenario in *Kramer vs Kramer*? The trick must be to hit upon a film with a name and style to appeal to the games player - *Plan 9 From Outer Space*, anyone?

Movies have long been popular for licensing purposes. Television has fared less well, since the heady days of awaiting Macsen's *EastEnders* with bated breath. Domark continues to parade its TV Games series (*Bob's Full House, The Krypton Factor, Every Second Counts, Blockbusters,* etc) but says firmly that it's not thinking of any more forays in this area.



The great computer soap tradition continues however, with Zeppelin working on its *Neighbours* licence (is this why Kylie and Jason have never popped up elsewhere on the micro?). *Dallas* made an appearance in its heyday in the shape of *Dallas Quest* from Datasoft. But there seem to be some opportunities going begging here: admittedly *Coronation Street* might be difficult to translate effectively on to the computer, but what about that great and often forgotten Australian soap, *The Flying Doctors*? Plenty of action, on TV at just the right time for a young male audience (immediately after Grandstand's *Final Score*) and half way to being a flight simulation already.

And now that Krisalis has successfully put *Hill Street Blues* on the computer, we can expect the floodgates to be opened as far as cop shows are concerned. Will *Bergerac* come complete with a tourist map of Jersey in the packaging? Will Harvey make a token appearance in *Cagney and Lacey*? Could Ocean spruce up *Miami Vice* now that we have STs and Amigas whose graphics can do more justice to Don Johnson's fashion statements?

Then there's the interminable *Twin Peaks* saga. Like the TV show, this is now in its third series, even though we all know whodunnit. The bad news for Peakies is that the game is currently being developed for Nintendo consoles only.

Another field which has long been ripe for the licensing deal is sporting personalities. The only problem from the publisher's point of view with these is that injury or loss of form can send a character packing into obscurity before you can say 'damaged knee ligaments'. While Gazza's reputation is probably secure whether he plays again in the next millennium or not, I doubt whether any publisher who had even contemplated signing up Maradona would now admit the fact. And as for *Kenny Dalglish Soccer Manager*, it could be time for a name change to accommodate Graeme Souness (so long as buyers don't confuse this with the well-known drinking phrase, 'a quick Souness', which in pub parlance means 'one half, then I'm off').

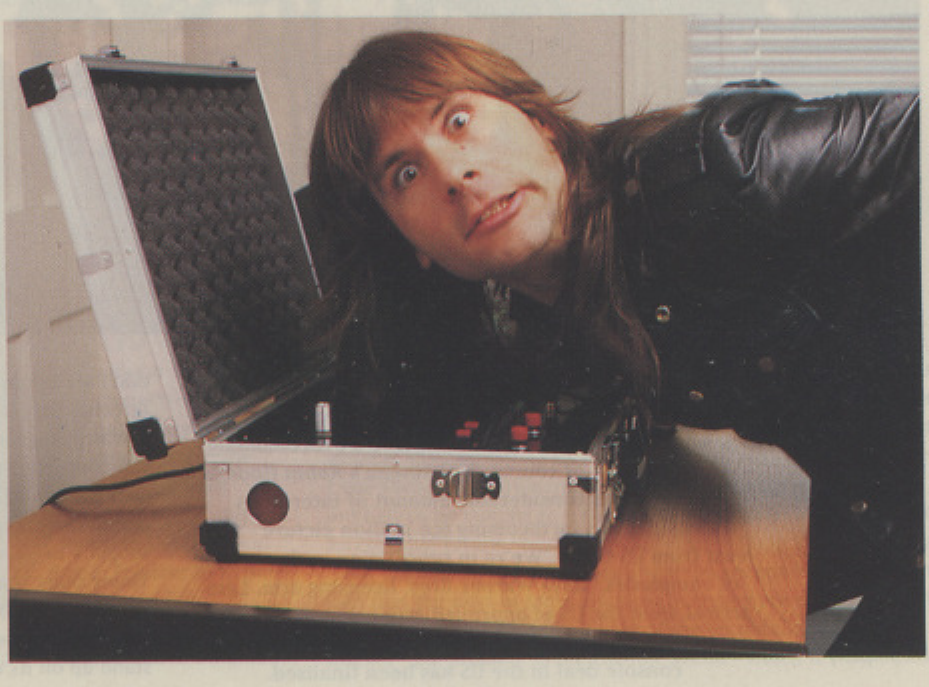
Again, it isn't out and out success that determines whether a sporting licence will cut it with games players. The flamboyant and charismatic head the queue. Thus Gazza is streets ahead of Bryan Robson



BETTY BOO (above) is providing a backing track for the Bitmap Brothers' next game - but are we about to see her featured in a game herself?

WHILE DESPERATELY seeking computer stardom are a host of *Beano* and *Dandy* characters, including Desperate Dan (above, left).

IRON MAIDEN'S Bruce Dickinson (below) was *that* close to computer stardom himself, until the deal with US Gold feel through.



("We looked into the possibility of a Bryan Robson game and decided he was too boring," says one publisher who should perhaps remain nameless), and as in real life, John Barnes (signed to Krisalis) just nudges out Chris Waddle (no such endorsement). Ian Botham and Graham Gooch, rather than Graeme Hick and Geoffrey Boycott. Daley Thompson, not Steve Cram, nor (heaven preserve us) Sebastian Coe.

While one might argue that Daley's discipline makes more suitable computer material (would *you* pay £25 for a 1,500 metres simulator?), it doesn't seem to be essential for the character to be restricted to their own sport: we've had Gary Lineker doing circuit training, and Emlyn Hughes and his arcade trivia quizzes.

The theory about the flamboyant and charismatic falls flat on its face, of course, when you consider snooker games. CDS has sold stacks and stacks of *Steve Davis Snooker*; Jimmy White has appeared nowhere, while Alex Higgins made only a brief appearance courtesy of Amsoft.

The world of football licences seems to go from strength to strength - two successive World Cups have seen a flurry of activity in the computer games market, both Elite and Domark have got tie-ins with next year's European Championships, and there should be a new FA Cup-based game on its way in the not-too-distant future. So it's curious, to say the least, that no publisher has considered the commercial possibilities of the Zenith Data Systems Cup. Or the Leyland Daf Trophy.

Still, if sports stars enjoy only an ephemeral fame, that of pop musicians is even more fleeting. Surprisingly little has appeared on the computer in this area: US Gold's *Moonwalker* and Ocean's *Frankie Goes To Hollywood* are about the only two that spring to mind. But then, pop stars might drive around in fast cars, but they don't, as a rule, explore underground caverns, hold shoot outs with despicable laser-gun toting baddies, fly jet fighters, travel to distant galaxies, or even polish up their soccer skills. Instead, if the Amiga-generated snippets on ITV's *Chart Show* are to be believed, they collect teddy bears and play *Tetris* - hardly the stuff of a good shoot 'em up.

But then, there's always Iron Maiden. US Gold got as far as a storyboard and some pre-publicity on this one (most of which surrounded the group's mascot, Eddie), but the game foundered after the publisher and the group's agent failed to agree on the overall design. Betty Boo has been lending her services to the Bitmap Brothers, whose publishing company Renegade is jointly owned by Boo's record company, Rhythm King. The single *Doin' The Do* will be the backing track for the Bitmaps' next game, *Magic Pockets*, while Rhythm King has talked in vague terms about a Betty Boo game (Betty herself is apparently a console fan). But the project is currently at no more than the 'nice idea' stage.

In this article, we've hardly touched on books, although Stephen King, so eminently filmable, has yet to prove similarly computerable, and for role-playing freaks there's always Steve Jackson's *Fighting Fantasy* series or Terry Pratchett's *DiscWorld* adventures. The recently televised adaptation of C.S. Lewis's classic Narnia tales would seem to provide ideal subject matter as well.

And we shouldn't finish without considering what could well be the biggest licence of them all: a scenario in which life appeared to imitate art with a chilling vengeance as television pictures which looked as though they were lifted straight from a computer screen were shown night after night.

This is of course the Gulf War. But who owns the rights - Sir Stormin' Norman?



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The One for AMIGA GAMES

THE One WORK IN PROGRESS

Indiana Jones' latest exploits are to receive the now-customary 'double-game' treatment. In this, the first of a two-part investigation, Rik Haynes meets up with Lucasfilm to discuss the animated adventure, but first Gordon Houghton pays a little Attention To Detail and dives straight into the action...

INDY GOES

PROJECT
Indiana Jones And The Fate of Atlantis - The Action Game

PUBLISHER
US Gold

AUTHOR
PMC/ATD:
Jon Dean (Design)
Chris Gibbs (Design, Graphics)
Fred Gill (Design)
Jon Steele (Code)

INITIATED
July 1990

RELEASE
November 1991

PROJECT
Indiana Jones And The Fate of Atlantis - The Adventure

PUBLISHER
Lucasfilm

AUTHOR
Lucasfilm Games:
Hal Barwood (Head of Programming)
Noah Falstein (Head of Design)
...and a team of 10

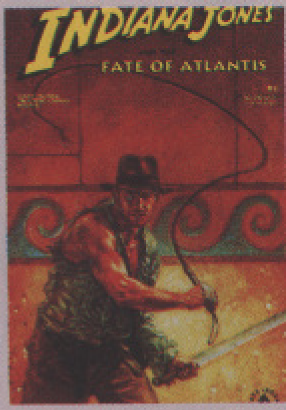
INITIATED
May 1990

RELEASE
November 1991

"Fate Of Atlantis is the largest and most complex game ever published by Lucasfilm Games."

A Lucasfilm spokesperson

AFTER HIS GRUELLING QUESTS for the Lost Ark and the Holy Grail, you'd think that studious Professor Jones would have had enough of high-jinks and danger. But Dark Horse Comics, Lucasfilm Games and US Gold have other ideas for the character made famous by Harrison Ford, Steven Spielberg and George Lucas.



It's the early summer of 1939 and the clouds of war are gathering over Europe. Indy is minding his own business in the lecture halls of Barnett College when a mysterious stranger shows up with an intriguing key. The key has a design on it that seems to match an ancient statue in the College archive.

Sure enough, upon investigation it's discovered that the key unlocks the mysterious statue, revealing a shiny, copper-coloured bead made of a substance called orichalcum. This mysterious metal behaves like uranium, but without producing the same radioactivity - and apparently Atlantis is full of it.

But before Indy can even take in the enormity of this find, the stranger pulls a gun on him and makes off with it. In his effort to escape, the villain leaves his coat and a clue. From the ID in the jacket, Indy discovers that his assailant is none other than Klaus Kerner, a top Nazi agent. Once again Indy finds himself pitted against the Third Reich. Soon, he is led to his old friend Sophia Hapgood who used to be his research assistant, but is now Madame Sophia, a channel for the spirits of Atlantis - and a pretty, tough and fiery companion for Indy.

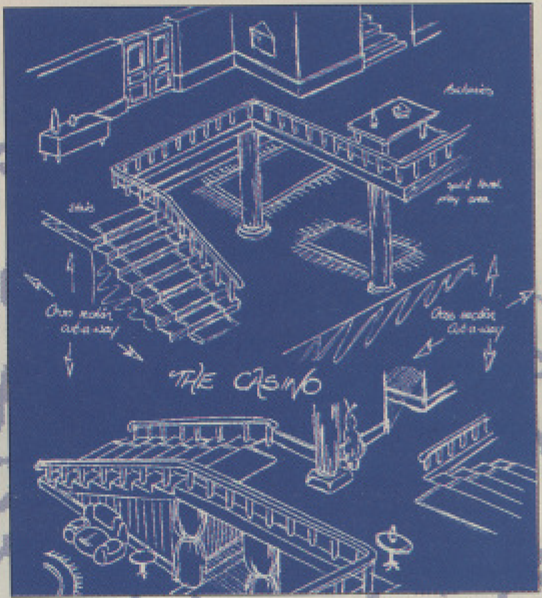
It appears that the Nazis are interested in Atlantis because of a legend about orichalcum. Their motive is obvious: they want to use the substance to make atomic bombs. So the duo set off to find Atlantis and, in the process, stop the Nazis from dominating the world. In true Indy fashion, our hero defies death and thwarts danger using only his wit and his whip.

And you, of course, take on the role of the all-action archaeologist. *Fate Of Atlantis* will be the first original Indiana Jones computer adventure, which will hopefully give the designers more scope to expand and explore the characters in the story than any of his previous digital outings.

WHIP IN HAND and hat on head, Indy's back. It's his fourth outing to date, and the first truly 'original' Indy computer game, as *Fate Of Atlantis* isn't (and may never be) a film. However, this saga has already inspired Dark Horse Comics and will make its debut appearance in comic book form.

To get into the plot, check out the panel above - however, without giving the game away too much, at one stage Indy and his beautiful sidekick find themselves in Monte Carlo, where they hope to find the missing link to the location of the sunken city. The head of the local casino is a collector of Atlantean artefacts, and is prepared to sell them to anyone with enough cash. As the action game stands today, this is where you join in.

It might not stay that way though, since co-designer and graphics artist Chris Gibbs is finding the casino section: "...a little too easy. There's not an awful lot to do at the moment, so we might swap it with the current second stage - a naval base. This has far more action and visual impact: spotlights, wire cutters, a fence surround, sentries and alarms. We'll have to see."



THE CREATION OF THIS new Indy action game began with Chris Gibbs' illustrations, which form the basis for the background graphics, panel display and characters. There are five different levels in all, each with a distinctive graphical style: casino, naval base, submarine, Mediterranean islands and Atlantis itself.

The game's parent is Lucasfilm, who provided the storyboard, and Project Management Consultancy (PMC), who generated most of the game design. However, the actual code, graphics and game-testing is the burden of PMC's own software team, Attention To Detail (ATD).

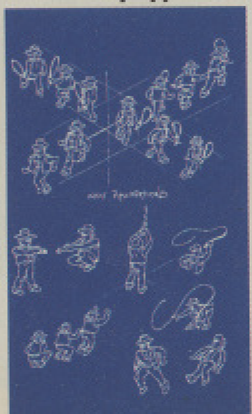
ATD's diskography is brief but impressive: readers of *The One* will remember the team as programmers of *Night Shift* (also in collaboration with Lucasfilm). However, in a former life, they also converted *Super Sprint* to the ST.

Indy IV was under way before Night Shift was even finished - the success of that product only encouraged Lucasfilm to use the same team again for the action game, as Gibbs observes: "We've always been on good terms with Lucasfilm, and Night Shift did well enough to further that relationship."

The most unusual feature of the latest adventure is the ability to control two characters, Indy and Sophia. Chris sees this as one of the most compelling factors: "While you're controlling one, the other either runs around the level under his or her own steam, or stays in one spot. You can switch between the two at any time - part of the skill of playing the game will be your ability to use both characters effectively."

Neither hero nor heroine can ever be killed: "One of the unique things in the Indy films is that the major characters never die." However, they can be

ATD OPTED FOR CARTOON-STYLE presentation, but has been careful to maintain the realism of Indy and the other characters. Lucasfilm is meticulous when it comes to the on-screen appearance of its heroes, and not everything ATD creates is immediately approved. This applies across the board: PMC's original suggestion for the game title was *Quest For Atlantis*.



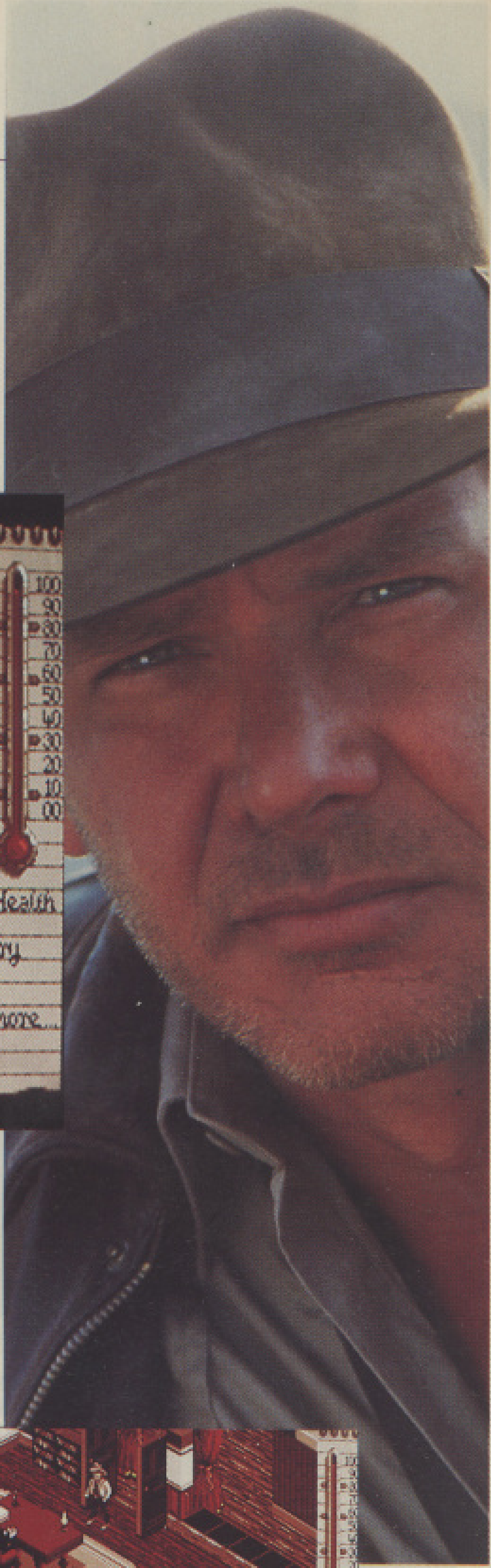
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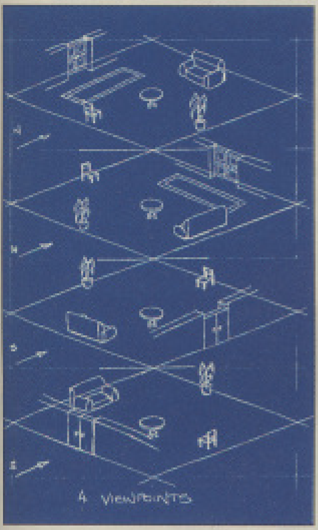
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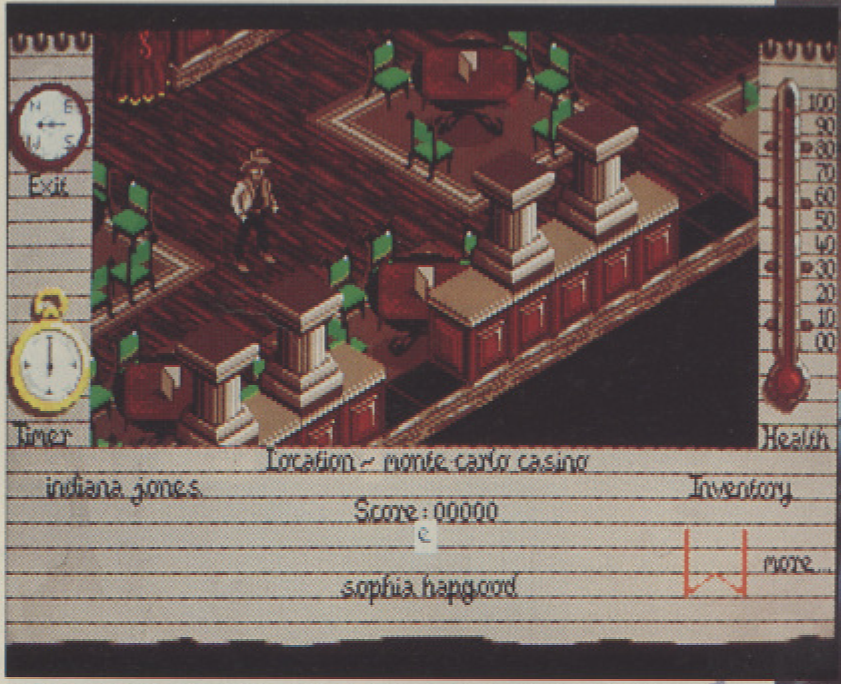
S FORTH

PART ONE





THE ACTION IS SUPPOSED to be described as Indy's journal, (albeit an interactive one), so ATD is designing a screen which incorporates faded and torn diary pages. This sketch shows the original design, with its isometric viewpoint allowing you to see between floors.



AS YET, THE CHARACTER INTERACTION hasn't been fine-tuned, but once it has, Indy and Sophia will be free to explore their world as they wish. Some characters (such as Nazi guards) are best left alone, but you can barter, fight, or gamble with others. Chris Gibbs elaborates: "It is an action game, so there aren't any very complicated aspects, such as detailed conversations." In the first level, the kind of characters you'll encounter include croupiers at the roulette table, guests in tuxedos and ball gowns (not at the same time) and the ubiquitous Nazis. If you get into a fist fight with one of these, you can always summon help from your partner to even the odds - unfortunately the Nazis can do likewise. A bonus for winning fights is that some characters drop objects as they fall.

wounded to the point where they are easily captured. If your health level falls below 10 per cent, you're taken away by the Nazis to a prison location, laughed at and generally treated in a shameless fashion. The other character is left to act alone, so it's a pretty good idea to launch a rescue attempt as soon as possible. If both characters lose their energy, the game is over: "It's a bit like having a half-life."

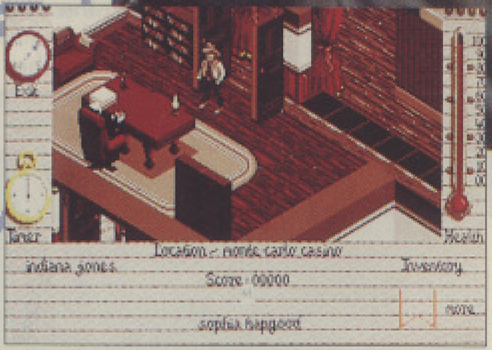
The main advantage of having two controllable heroes rather than just one is more obvious: two can cover the game area more effectively. They do have slightly different abilities, but not to the extent that one can solve a puzzle which leaves the other one stumped. The real differences are superficial: Indy has a whip, a gun and his fists, while Sophia has a knife and a liking for vicious kicks.

The visual presentation is something never seen before in an Indy action game - a 3D cinematic approach. Chris Gibbs explains why: "It might sound like a cliché, but we wanted to do something different, to get away from the bland horizontally-scrolling arcade-style game. It gives it a more realistic 'big-screen' feel in 3D."

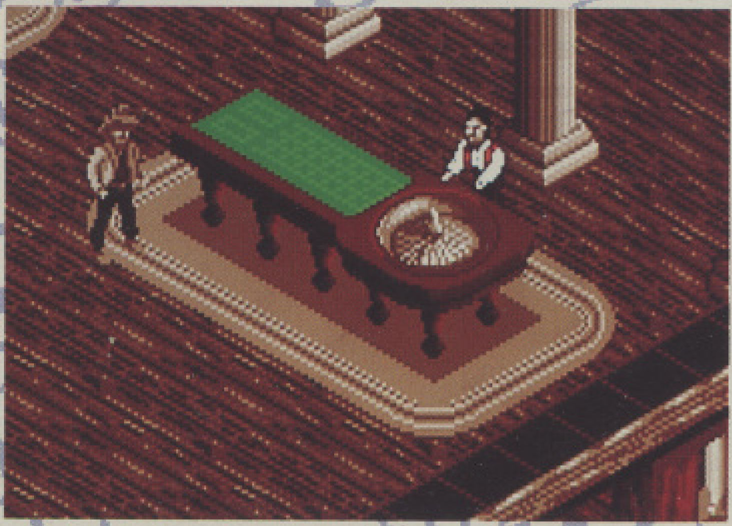
The biggest problem so far has been tailoring this system to incorporate ATD's novel 'camera' views: using these you can look at the world from any one of four different angles, some of which may reveal hidden objects or dangers. "The hardest part was achieving it without compromising the graphics, since the background has a lot of detail," explains Gibbs.

Most of the level designs are now complete, but the game is still far from finished: "You can solve the technical problems because they're just black-and-white, but tweaking the gameplay is a lot tougher."

Many of the details haven't been finally approved: the incidental characters are just sketches, the music and sound effects are being fine-tuned, and the other levels remain incomplete. Things are moving at a fair pace though, so this situation should have changed considerably when we revisit ATD next issue.



INDY IS A VERSATILE HERO, with 40-50 animation frames to his credit so far. As well as toddling around in his leather jacket he can jump, crack his whip, fire a gun, and punch. Chris Gibbs elaborates: "There's a fair amount of animation, because he has to perform a variety of actions. The other characters have the same level of animation detail as the Indy character, but their movements are more limited. So, for example, a soldier might not be able to climb up a ladder, but the number of frames used for running is the same."



USING THE FUNCTION KEYS, you can switch between four viewing angles at any time. This can be vital if you're looking for objects, as Chris Gibbs observes: "if you're looking in the wrong direction, you might miss an object hidden behind something in the room." To help the less adventurous, ATD may include a pre-game option which changes the viewpoint automatically to the most favourable angle.



INDY GOES FORTH

PART TWO

Rik Haynes visits Lucasfilm and asks...

WHO ARE YOU CALLING SCUMM?

THINGS HAVE COME A LONG WAY since *Maniac Mansion*, the first pure adventure title from Lucasfilm Games. In order to produce such complex pieces of interactive entertainment as *Indiana Jones And The Last Crusade* and *The Secret Of Monkey Island*, the in-house programmers first developed an adventure creation language called *SCUMM* (Script Creation Utility for Maniac Mansion).

"A SCUMM script is built up of many little programs that all run simultaneously," says Ron Gilbert of Lucasfilm Games. In addition, there are specialised commands for dealing with objects, inventory and walking people around.

Instead of using the parsers employed by standard graphic adventure titles, the designers at Lucasfilm Games don't want players wasting their time guessing which words they have to type, so all the commands are displayed along the bottom of the screen. Another fundamental feature is the 'point and click' method of operation: simply point somewhere on the screen and your character will get there, walking around tables and up the stairs. In other words, Lucasfilm Games has tried to make the player focus on the story and puzzles, not on how they should walk or what they have to type.

Another step in the right direction came with the previous Indy adventure game, when Lucasfilm performed its first experiments with dialogue. "You could have dialogues with other characters without having to type anything in, and that worked really well," Gilbert professes.

So where will this genre of game go next? According to designer Noah Falstein, players can look forward to intuitive 'self-tuning' gameplay in *Fate Of Atlantis*. The game will adapt to your preferred style of play. Early on in the adventure, you're presented with a puzzle where you can either talk your way past the guard, fight him or go through a maze to get around him. And, depending on which you choose, Fate Of Atlantis steers you into a path that emphasises dialogue and co-operation, action and fighting or puzzle and maze solving.



THERE ARE TWO MAIN GOOD GUYS in the game, Indy and Sophia – plus two major villains, Klaus Kerner and a Nazi atomic scientist Dr Ubermann. Additionally, there are at least two dozen supporting characters (including Denholm Elliot's character, Marcus Brody), some who'll appear for a moment or two and some who'll continuously pop up.



"We've got three different paths built into the game," states Falstein. "If you're very good at one of those, Fate Of Atlantis will be fairly easy for you. But it may be a little more challenging to try it one of the other ways. You could play it through three different times and get three different games out of it. You'll go to the same places, but in different orders and different things will happen in the same locations." "Having multiple pathways adds significant 'replayability' to Fate Of Atlantis," adds another Lucasfilm spokesperson.

HAL TO THE CHIEF

IF YOU CAN'T WAIT FOR EITHER of the *Fate Of Atlantis* games, you could read a new series of comic books based around the same storyline. Don't expect to get any useful gameplaying tips, though.

Published by Dark Horse Comics, the first of four issues has just come out and is available from Forbidden Planet in New Oxford Street, London. "It recasts the story without giving away any secrets that will interfere with the gameplay," remarks Falstein.

Hal Barwood, leader of the Indiana Jones And The Fate Of Atlantis project, worked very closely with the comic book people to make sure that they kept up to the same level of storytelling.

Barwood has actually arrived in the games division from the movie side of things (before working for Lucasfilm Games, he co-wrote six films). After becoming an avid gameplayer, he learnt how to program his Apple II in 6502 assembly language (take it from us, that's true dedication). With a visionary mind and thorough understanding of programming limits, Barwood is a good blend of the two disciplines needed to create a classic game.

"Hal is a wonderfully creative person," says Falstein. "Thanks to his screen-writing experience, he's done great dialogue in Fate Of Atlantis and he knows just how to emphasise the tension level and build it up in the game."





CRACKING SOUND

LUCASFILM HAS DEVELOPED a new sound system that adapts to the circumstances of the game and handles sound effects and music far more interactively than before. In this system, which will be used for all of the company's forthcoming games, new audio sequences are invoked as the mood and situation of the action changes. Other than that, the sound people are sticking to the basic Indiana Jones style of music for *Fate Of Atlantis*. They may not have John Williams writing a new score for the game, but they are doing some transpositions in his style of music along with some of the action music from the previous movies.



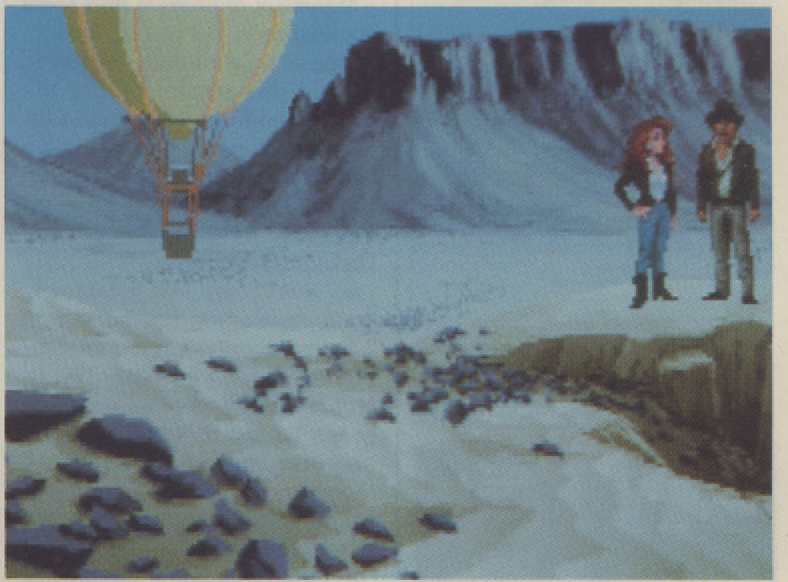
FATE OF ATLANTIS FEATURES over 200 rooms with more than 100 pieces of original art. Graphic designers at Lucasfilm Games used the IBM PC version of Electronic Arts' *Deluxe Paint* to create the detailed 256-colour VGA artwork. Artists also used video 'rotoscoping' to make character appearance and movements more realistic. This is a sophisticated process where the actions of real people are filmed then fed into a computer and manipulated by a graphics package to create life-like animation. "There's a visual richness that wasn't present in previous games," claims Noah Falstein.



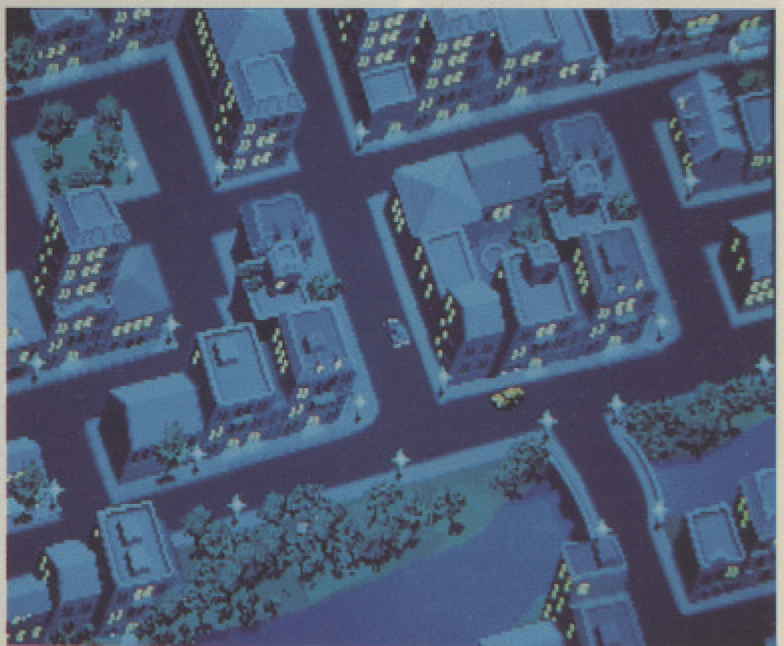
ACCORDING TO LUCASFILM GAMES, Atlantis is a city laid out in three concentric circles, separated by wide canals and located on a lost continent far out in the Atlantic Ocean. The technology of Atlantis is stone and bronze powered by the magical orichalcum. There's an Atlantean robot at the entrance to the underwater metropolis that you actually have to figure out how to put together. You move pieces around and put them in different locations. Once the puzzles are in place, the robot is powered up and opens the door for you.

HERE, UNSURPRISINGLY, you're controlling a submarine, a Nazi ship that's been stolen by Indy and Sophia. You start out inside the craft, wandering around learning how to use it: as you find the different controls, they're shown on the interface display. Learn to sail properly and it's next stop Atlantis.





SOME OF THE NEW DISCOVERIES to be made in Fate Of Atlantis are in the action interfaces, where Lucasfilm has added vertical scrolling to its games for the first time. At one stage you'll find yourself crossing North Africa in a hot air balloon, going up and down to find different air currents. There are constant wind changes and you drift into different directions and altitudes - all of this to find the secret Nazi dig-site and land the balloon near it.



YOUR GLOBE-TROTTING TRAVELS take Indy and Sophia to North Africa, Monte Carlo and Iceland. There have been a lot of design challenges that have been fairly difficult to overcome, but at least the designers had some fun at the programmers' expense!

Will Indy survive the gruelling development schedule, stop the nazis and get the girl? Don't miss next month's exciting episode where all will be revealed...

THE One WORK IN PROGRESS

Unlikely as it may seem, Bullfrog's 'god simulator' outsold everything else that's ever graced a 16-bit computer - and now it's coming back for more. Ciarán Brennan was the first to the development team's Guildford offices to see the sequel up and running.

IT'S A GOD'S LIFE

PROJECT
Populous 2

PUBLISHER
Electronic Arts

AUTHOR
Bullfrog:
Peter Molyneux (Design, Coding)
Glenn Corpes (Coding)
Gary Carr (Graphics)
Paul McLoughlin (Graphics)

INITIATED
March 1991

RELEASE
November



PETER MOLYNEUX (LEFT) WITH PARTNER LES EDGAR (the quiet one). Mr Molyneux is well impressed with the speed of his new baby: "It runs at 17 frames per second, which is as fast as your average shoot 'em up - that means that a game that would have taken 20 minutes in the original would now take something like 20 seconds! We'll have to slow it down."

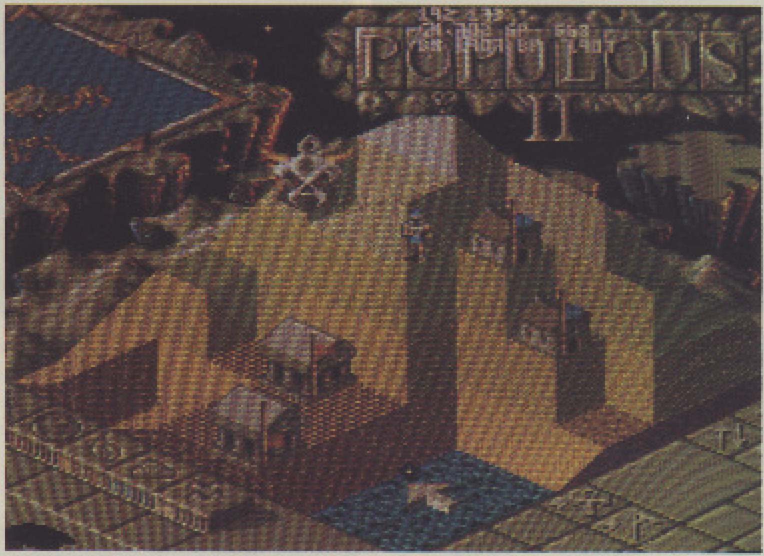
I DON'T THINK THAT even they can believe it. When Bullfrog first invited us all to go forth and multiply, Peter Molyneux, the company's driving force, knew that his team was onto a good thing, but he could hardly have predicted that two years later the game would have gone on to sell more than three quarters of a million copies!

Molyneux must have had some confidence in the project though, because he'd already begun to design this sequel before the original had finished playtesting! "Well, it probably shows that I'm either enthusiastic or very boring, but as soon as we'd finished *Populous*, I wanted to play *Populous 2*," he says.

So this game has effectively been developing for more than two years, although actual keyboard work only began in March. So will what we eventually see be just a tweaking of the original game and code? Molyneux thinks not: "You can't call anything a sequel unless it's totally rewritten," he exclaims, "because otherwise it's really just a data disk - and we've already done enough of those."

But in order to start making the necessary changes, Molyneux and his team first had to get a version of the original game up and running using the new system. This stage is now more or less complete - and it's time for the real work to begin.

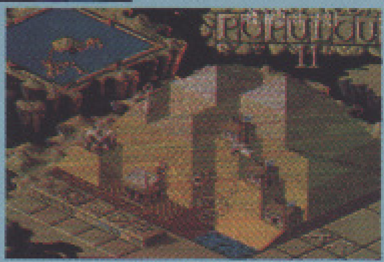
With the new landscape and icon system executed (more about that later), the most important step is to get the new sprites finalised. This will be quite a task



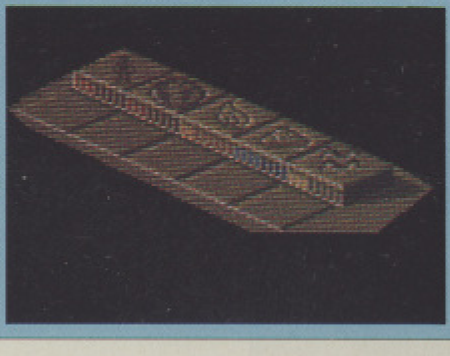
NOTE THE 'CLIMACTIC GRADIENT' of the land and the empty island on the right-hand side - this will eventually house the information shield (the icons that you recognise from the original won't make it to the finished version). "I think the way we are going to design *Populous 2* is that there is only going to be one terrain and then we'll release data disks. Maybe we'll release a data disk based on the Celtic gods and another one based on Japanese gods."



MOVEMENT AROUND the map has now been simplified by the inclusion of its built-in direction arrows: "The problem that we had with Populous was that the little box with eight cursor keys took up too much space, so we spent weeks coming up with different ideas. We had a scrolling circular compass and a 3D box which actually moved the level of the landscape up and down, but none of them worked. But as you can see, in the end the solution turned out to be really simple. A lot of people would say that this was a lot of hard work over something really simple, but it's not enjoyable if a game is hard to play."



YOU MAY HAVE seen some rough screens taken from early Populous demos which have been floating about for a couple of months, but this is the first time that you'll have seen the finished display. At first sight it may seem similar to the original, but there have been a number of extremely important alterations made. For a start, the flags which now adorn the side of each building rise and fall according to the building's population, thereby offering more immediate information than the original 'shield' display.



HERE WE HAVE the new icon display (in very rough form), so far incorporating only five of the proposed seven sections. Select a category and the blank squares below will change to represent the relevant effects: "We want to have the icons that represent what you can do in full colour and animating, so when can do an effect like earthquake, there should a little icon that showing a little animated sequence of an earthquake happening." The small coloured notches represent how many of the effects in each category are currently available - hopes are high that the finished version will also include a small animated character who walks along pointing to the available effects.



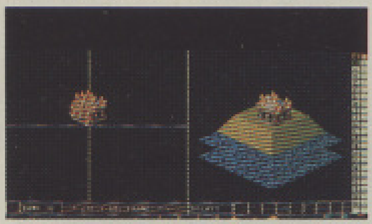
THE REMOVAL of the cursor arrows has now left a large, useful hole in the icon bank. Arguments are currently raging throughout the Bullfrog team about how they should best be filled.



WHERE *POPULOUS* PLAYERS had to make do with single castles, *Populous 2* will allow these to be linked to form cities: large walled areas containing temples, workshops and other types of building, depending on the player's initial decision. The exciting thing about this is that there's a very strong possibility that you will be able to export these cities to *Sim City* and play around with them there!

in itself, as Molyneux explains: "We're already up to 2,000 sprites and it looks as though this figure could be even higher - we may have to work it so that one-meg machines have slightly more animation than half-meg versions. We're having to compress the sprites from the word go, so we can get all of the stuff in - and in space terms it's very expensive to do that."

And that's only the graphics. In terms of gameplay, the most radical difference between the sequel and its parent is that where Populous only featured one type of game, Populous 2 will allow the player a choice of numerous styles. The most basic of these will be similar in style to the original's 'Conquest' mode, where you have a set number of worlds to play through from the very easy to the very hard.



GLENN CORPES' graphics editor allows the artists to experiment with combinations of sprites without having to continually change the game code.

The second game type will involve an element of problem solving, based on the natural elements: you'll have to guard your people against certain effects that will happen after a certain time. For example, a message will come up telling you that you have two minutes before the next earthquake or that you have three minutes before the next flood. You then have to make sure that your people are safely enclosed - if there's going to be a whirlwind you'll have to build the people up higher and so on.

Role-players will also be catered for, as game three allows you to choose to play one of the Greek gods and build up his or her particular powers in a quest to become The Supreme Being. Plans are to include all of the legendary figures including Aphrodite (the goddess of love) and Bacchus (the god of wine), although actually finding a use for this pair's specialities is proving to be a problem.

Another problem-solving game will set the player tasks such as making two warring tribes live together in harmony, or making sure that half of the landscape is forest, or water or whatever. Finally, there'll be an option to build your own maps. And as if this didn't sound like enough trouble, all of those game types will be in two-player mode!

One thing that won't change though, is that the player still won't have direct control over his subjects - they'll retain a certain degree of free will. However, this time around your people won't be quite as undying in their belief. Molyneux takes up the story: "If you're being particularly good, then the people will like you a lot and they'll start building temples which, in turn, will increase your store of manna. But if the enemy tribe attacks and captures your temple, then the people will start losing belief in you - after all, how could you let this happen?

"And worse still, because they've got free will, your people will decide where to build the temple themselves - they could even build it in the middle of the enemy territory which would give you a massive headache."

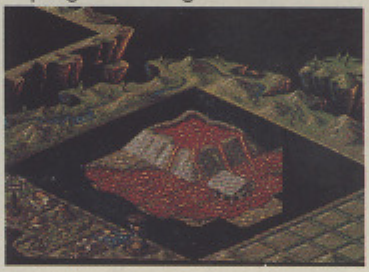
This feature was incorporated because one of the criticisms levelled at the original game was that when you got the upper hand over your enemy in any particular game, the challenge quickly disappeared. But the inclusion of this random element could mean that you have to completely change your strategy at any time.

Something else that Molyneux wasn't happy about in version one was that there wasn't enough variety in the effects that you had at your disposal: "People were always saving up for a volcano or an earthquake." So, as you'd expect, this is another element that's due for a change - the new game will incorporate a total of 35 effects, split into five categories: the four elements (earth, air, fire and water) and people. Each of these will have a certain way of working: whirlwinds, for example, will always move towards lower ground, while columns of fire will tend to move uphill.

It's at the mention of the new range of effects that Molyneux becomes most animated: "Take the lightning bolts for example. Like all of the effects, these have their own little secret of how you can control them - there will be certain things and places that lightning will be more likely to strike. So firstly you have to be careful about where you shoot your own bolts, but also if the other player attacks you with lightning then you still have a chance of controlling it... and maybe even pushing it back."

Even earthquakes won't be so much of a disaster - as long as you know how to deal with them: "The earthquake will begin as a simple crack in the landscape, which will gradually get wider and drag any neighbouring buildings and people down into it. You can stop it - in fact, if you're quick enough you can stop it before it really happens - but if you're not, and you haven't taken notice of the sound effects, then you could come back to find that all of your houses have been swallowed up."

It's not all serious though. Molyneux is quick to point out that some of the disasters are a little more light-hearted: "We're including some stupid effects, like a plague of frogs. What we've done is to get some books out of the library and look through all of the old Greek and Celtic legends - and even some Bible stories - about all the miracles that the gods have worked. We then tried to put all of those miracles in. And of course, in the Bible there was a plague of frogs, how convenient!"



"THE VOLCANO WILL GROW upwards and rocks will explode and spurt out of the top. Towards the end of this cycle, lava starts rolling down the hill. Should this flow meet a house, it will set it alight and push it along. This will keep going as long as the volcano continues to erupt, but if it meets water, a column of steam will rise up - that sort of thing means we had to rewrite the whole game."

But when they're bad, they're devastating. Take, for example, the plague: "If you unleash a plague, it will kill off everyone that comes into contact with an infected person. But if one of your people fights an infected enemy, then your people are also going to get it."

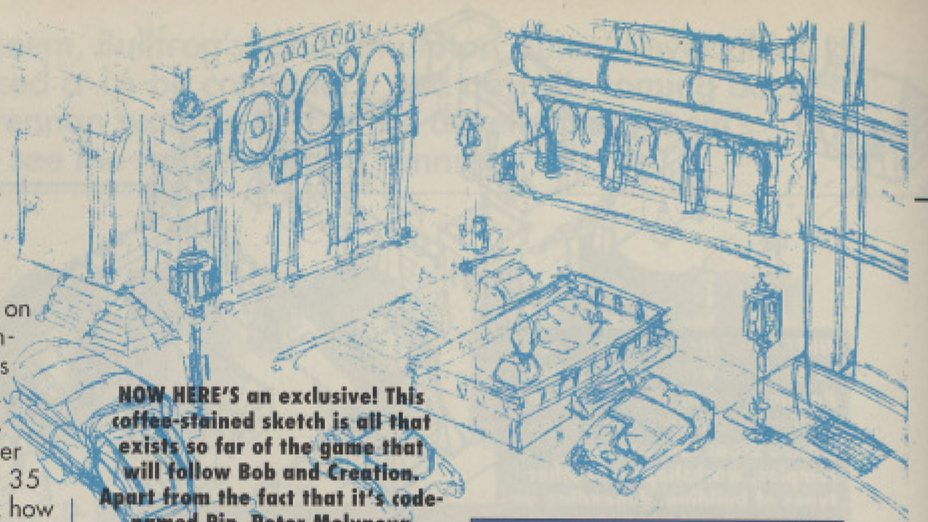
It's not all change though, some ☞

HEAVENLY CHOIRS

ONE AREA where Bullfrog's team is lacking in expertise is in the sound and music department, so this aspect of *Populous 2* is to be farmed out to an as-yet undecided sonics expert. Originally, the job was going to be given to the French musician who handled Powermonger, but he turned out to be "a little unreliable", so now there are three companies in the running (one of which was responsible for the soundtrack for ST Lemmings).

The delay in making this choice is partly down to Molyneux's perfectionism: "We want the music and sound effects to be a really big part of the game. I think that, in general, game music is underplayed - I can't think of a single game that has the music as a main factor. In an ideal world you'd actually use the sound as part of the information for the game, so that it's beneficial to you. Of course, this has its problems, you always have to have a graphical equivalent just in case the player is deaf!

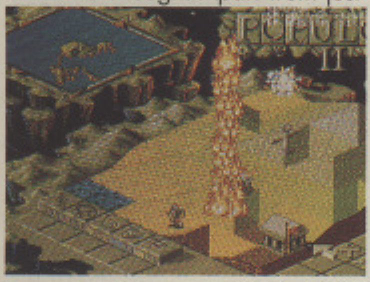
"What we're going to try and do with the in-game music for Populous 2 is make it more informative, so as the action starts speeding up, the music starts changing tempo with it. I think that will be a really nice feature."



NOW HERE'S an exclusive! This coffee-stained sketch is all that exists so far of the game that will follow Bob and Creation. Apart from the fact that it's code-named Pip, Peter Molyneux won't say anything about it. "You'd think I was completely crazy!"

elements are going to remain exactly the same. Take, for example, the beating heart sound: "The heart beat... I can't think of a replacement for that heart beat, it's probably going to stay, because I found - and so did and quite a few people that I spoke to - that as the heart beat increased, your heart beat started to sympathetically beat to it. Which is a little bit dangerous I suppose, but it certainly shows that there's an effect in there.

"We are going to change it though - I think it was a little bit crude in Populous... it wasn't sensitive enough. Apart from just



THE COLUMN OF FIRE will be a fairly low effect, probably about the lowest. "As with any game that we design, what we do is we think of the elements, put them in and actually play around a bit before we decide if it's going to stay or what level it's going to be. In higher levels, players will even be able to start forest fires and set many thousands of trees alight."

the additional rise in tempo, we may also use dramatic orchestral stabs at appropriate moments - coupled with the heart-beat, that should be really exciting."

Those who played the original (which is just about all of you) will notice from the pictures on these pages that the icon-based control system has been changed significantly. This, Molyneux assures us, is down to necessity: "After we'd come up with the 35 effects, we then had to think how we were going to represent them? There just wasn't enough space on screen: at one point we had icons which where four pixels high by eight wide - how do you distinguish a whirlpool from a whirlwind in that?

"So in the end decided to split them into the five categories. That isn't my favourite option - because when you're playing a game, everything should be fully accessible all the time - but it was the best compromise we could come up with." With 35 effects and five categories, it doesn't take a genius to work out that each category now carries seven 'sub-effects' - these will be displayed on a seven-section panel which changes according to the current category.

However, to keep things as playable as possible, the team is optimising the distance between the icons so that the most used should be closest to the edge of the screen and it should take the smallest amount of time possible to move from item to item.

There's no doubt that these, and the other changes, are a direct result of the expertise that the team has accumulated over the past two years - not only in through Powermonger, but even from its arcade romp, *Flood*: "Yes Flood, this taught us how to draw quickly onto the screen. In fact, we've learned from each game we've done: Powermonger taught us about databases and design and Populous taught us how to program!"

So is it reasonable to assume that the lessons learned in Populous 2 will be put into practice for the third in the series? Molyneux won't say either way, but there are hopeful signs: "I can see that at the end of Populous 2 there'll still be things that I want to put into it. I'm not saying there are plans for Populous 3, but if there was a Populous 3 I'd go on from a different angle completely, it wouldn't look like the same game at all. I'd still like to develop a Populous board game or a proper Populous console game."

But that's all a long way off. A long hot summer of game testing now lies ahead, as Bullfrog hopes to have its second God simulator wrapped up by September. To this end, two people will be employed for the next two months to do nothing else but playtest the game.

Now there's a job...

MOVE OVER MICHELANGELO

The initial graphic work for Populous 2 was carried out by Peter Molyneux himself, but has since been taken over by a pair of artists, Gary Carr (top) and Paul McLoughlin (middle), Bullfrog's latest recruit, whose previous work was mainly in the video field).

The backgrounds and sprites are created using a mixture of DPaint 3 (there is a copy of DPaint 4 knocking around Bullfrog's office, but no-one's had the time to fully get to grips with it yet) and a custom-built graphics editor designed and built by Glenn Corpes (bottom). This editor, which took two months to develop, allows the two artists to try out their sprite designs within the game environment, without having to jump from paint program to game code and back. However, it's unlikely that it will be useful in any future Bullfrog games, as Molyneux explains: "I've written an editor for every game that I've worked on, except Populous - Populous is like its own editor. I always say that I'll write this properly so I can use it again, but it never ends up to be the case because you always end up rewriting it."







However, Molyneux believes that this combination of young blood and technological wizardry will give the game a new edge: "I felt that Populous lacked something looks-wise. Initially, the screen looked very different from a lot of games, but there wasn't much to show after that. To really combat that this time, we're going to include an awful lot of animation and graphical effects, so that even if a person has played the game 100 times they still won't have seen them all."

WHATEVER NEXT?

AND IF YOU THOUGHT all that was good, here's a sneak peek at three other Bullfrog projects in the pipeline...

BOB!

Also known as Higher Functions, Bob promises to be as splendiferous as any of Bullfrog's other creations. Coding guru Sean Cooper spent a long, long time getting the game's unique isometric 3D graphical display to work. In itself, that viewpoint is nothing new, but unlike most other isometric games, the display fills most of the screen and the objects are drawn with a great deal of surface detail, giving a more realistic atmosphere.



You play the head of a multi-national corporation in the near future. There are now only seven corporations in the whole world, with each of them vying to be at the top. You are just as determined to get the top slot as any of the other chairmen and you're quite happy to play dirty to get what you want.

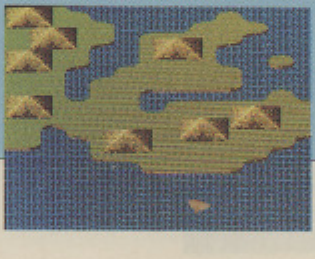
Unfortunately, as the head of one of the world's multi-nationals, you can't afford to be seen as anything but squeaky clean. The solution is to use your newly-developed, bio-genetically engineered troops to do your dirty work - first of all, you needn't worry about them becoming treacherous and, of course, they're totally dispensible!

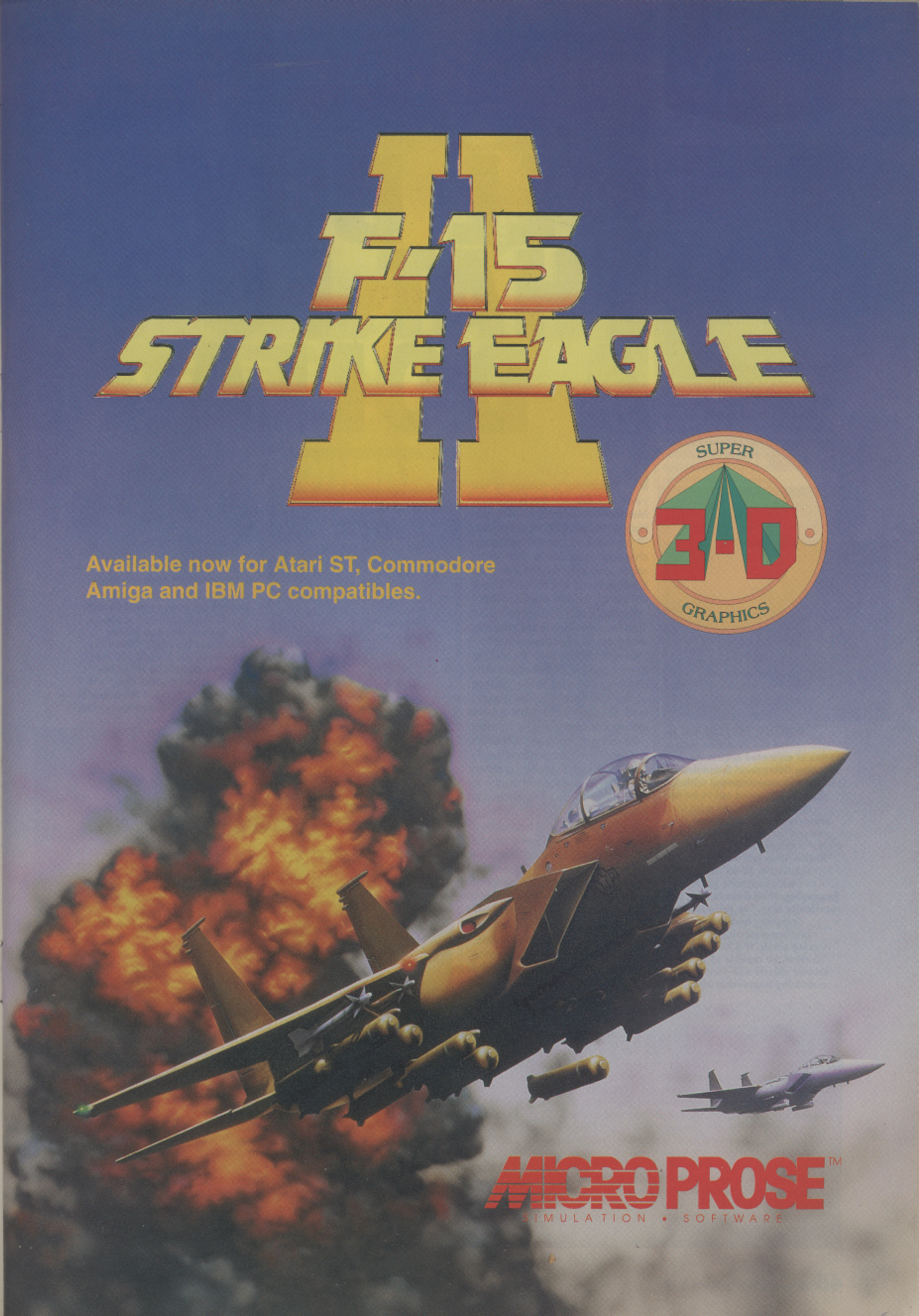
The only trouble with these artificial people is that they're very unstable: they have personalities of their own. You can control them by radio link and also by exciting certain parts of their brains to produce a chemical adrenalin. But the more you increase the chemicals the more your merry band becomes dependent upon them, then if they fall below a certain level, they'll start to act very strangely indeed.

CREATION

If you thought Populous and its sequel were the ultimate god games, then think again - Creation actually allows you to create and modifies life! You begin by putting your own life forms on the map. For example, (and this is a very simple one), if you produced an elephant and a giraffe and placed them on the landscape, the elephant might think, in Peter Molyneux' immortal words: "Mmm, I'm fed up of eating this stuff, I'd rather like to bonk that giraffe over there!" What you'd then end up with would be a giraffe/elephant cross - if you will, a 'girafaphant!'

The aim of the game is to make certain life forms survive by creating other life forms that will support them. The first stage of Creation will be up and running by the time you read this, using some of the sprite linking techniques pioneered in Populous 2. Sounds bizarre to say the least!




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An Oriental takeover, a giant Ninja RoboCop and a tacky television company covering up the truth - how would you handle it? Kati Hamza slips into RoboCop's boots to find out for herself.

PROJECT
RoboCop 3

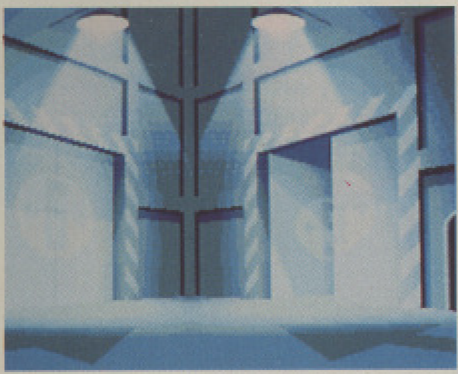
PUBLISHER
Ocean

AUTHOR
Digital Image Design:
Martin Kenwright (Design)
Russ Payne (3D Engine)
Paul Hollywood (3D Graphics)
Shaun Hollywood (Graphics, Design)
David Dixon (Coding)
Oiston Eida (Sound)

INITIATED
September 1990

RELEASE
October 1991

I'LL BUY THAT FOR A DOLLAR



INITIALLY, THE PLAN WAS to intersperse the 3D action with a series of animated sequences, but using 'introgens' (hand-drawn backdrops superimposed with 3D characters) turned out to be far more effective and a lot less processor heavy. "It means that you can choreograph the worlds more," explains Shaun Hollywood. "Rather than just having objects existing in 3D on the screen, we've actually got things happening. It all links in with the continuity idea." In this case, the armoury backdrop will be superimposed with an ED 209 running amok. It'll have its own shadow, be capable of walking around objects and give a fairly convincing impression of depth.

IN THE MIDDLE OF DEMONSTRATING A GAME (*Mechadroid*) to Ocean at last year's CES in Earls Court, Martin Kenwright of Digital Image Design (DID) made a joke. "I remarked that the main character was like a *Star Wars* robot, and they said, 'Great, but George Lucas will sue us.' Then I said, 'OK we can do *RoboCop* - imagine RoboCop in full 3D.' That was it. Their ears twitched and they went for the licence."

Like the first two RoboCop extravaganzas, *RoboCop 3* is due to coincide with the release of the film (out early next year) and shadows the plot pretty closely. Where it differs from its predecessors, however, is that it's a 16-bit only project and won't have the horizontally scrolling shooting section that is characteristic of so many movie licences.

"I know that Ocean has taken a bit of criticism from some people for creating a familiar platform-style game," admits Kenwright, "but it's not just Ocean - a lot of film tie-ins are like that." Developers, he feels, are usually pushed for time and face the inevitable constraints attached, working to the lowest common denominator. "Unfortunately for a lot of systems, especially the 8-bit, the only thing you can do is to create scrollers and platforms. We've got better technology and all we're saying is that we should acknowledge the techniques we've already used in a flight sim (*F-29 Retaliator*) and a major space game (DID's forthcoming *Epic*) in a tie-in. It's just logical really."

For DID, a big licence such as RoboCop is a prestige product, but company director Kenwright is aware that the cinematic link may put some players off. "There are a lot of people who wouldn't want to buy a movie licence because of the reputation that goes with it. We want to break that mould. This is as good as

GRAPHICS

THE ARTIST RESPONSIBLE for turning pencil sketches into moody, futuristic backdrops and character designs, is Shaun Hollywood, one-time film and TV designer.

Previously employed by Passion Pictures, a big-time animation company which produces commercials in the Richard 'Roger Rabbit' Williams genre, Hollywood produced the initial character animation for the original *Mechadroid* demo.

Some of his former colleagues (including one of the animators of *Who Framed Roger Rabbit?*) have helped in the design.



BORED WITH THE NEWS? Then watch the commercials. Mediabreak comes complete with all the trappings - vapid newscasters and bilious advertisers included. "When they see them, people will say that we've digitised a lot of the graphics from the film," Kenwright enthuses. "We haven't. They're all hand-drawn and we're proud of it."



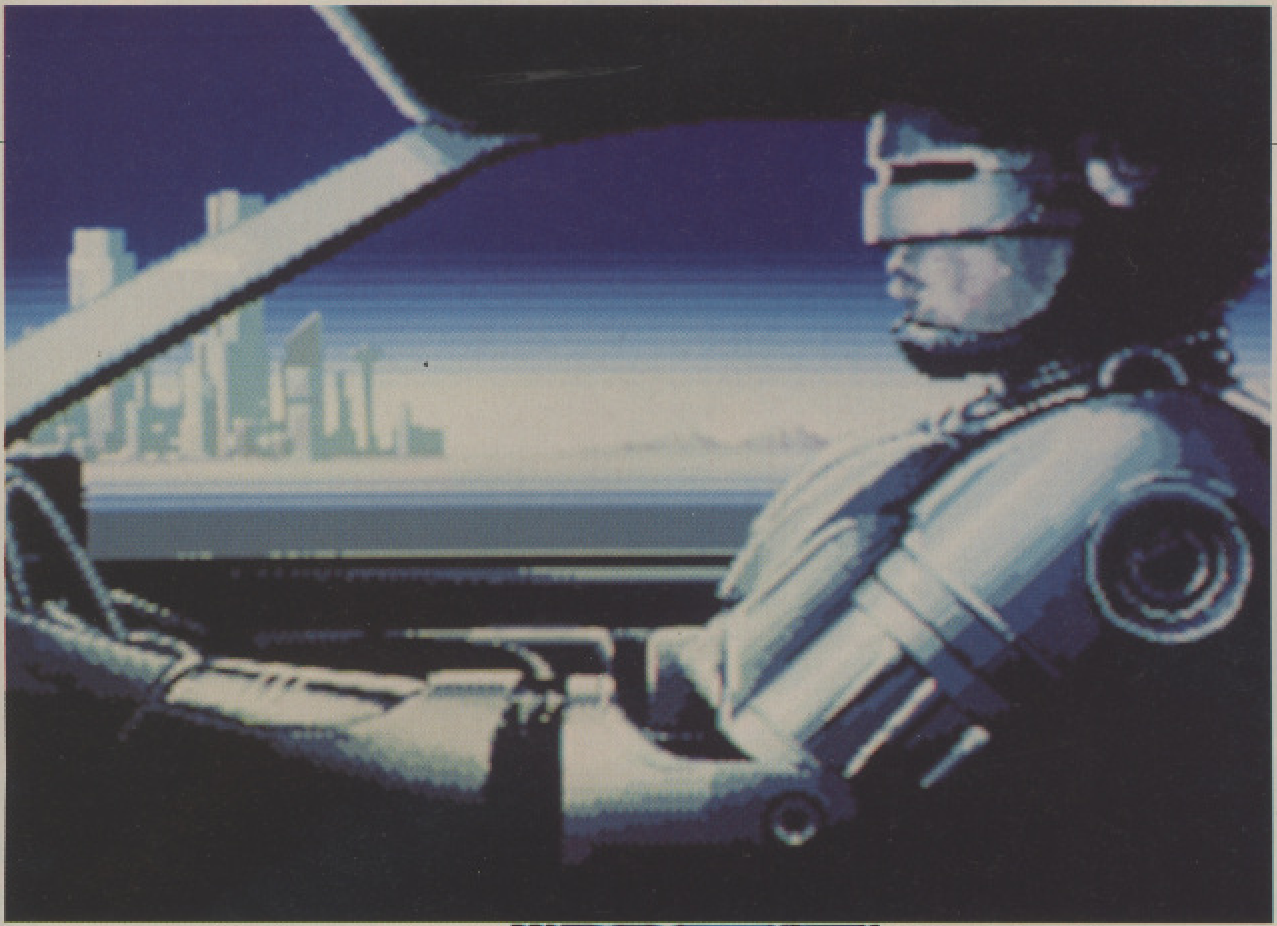
LIKE ALL ACTION SEQUENCES in which RoboCop takes part, this battle with Otomo can be viewed in first-person perspective. Robovision displays the action as seen directly through our hero's artificial eyes. "We haven't over-elaborated the backgrounds because it's the form and the light that are important. The idea is that when you go to an internal view there isn't that much of a jump between the two."

CLEAR AS MUD

THE STORY OF *ROBOCOP 3* the movie, begins where *RoboCop 2* left off. As Omni-Consumer Products' pet project (Delta City) nears completion, the company sells out to the giant Kanemitsu corporation, coincidentally also the developer of a Ninja RoboCop equivalent, the Otomo droid.

Complex business liabilities mean that the new oriental OCP stands to lose millions unless it clears all the residents out of Old Detroit in a matter of weeks. Mediabreak presents this procedure as orderly and humane, but in fact Old Detroit's residents are being terrorised by a specially imported group of mercenaries, otherwise known as Rehabilitation Officers.

When RoboCop, by manufacture an OCP employee for life, is roped into the action as well, the magnificent hulk experiences a terrible clash of prime directives. Will he side with the hand that made him or join forces with the rebels and kick Otomo ass? It's certainly a poser. For the answer, tune in early next year.



SOUND

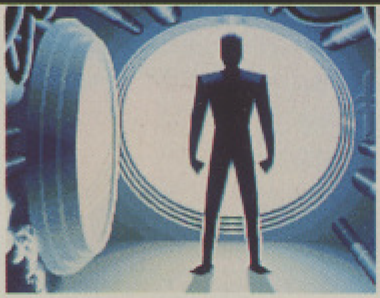
ASSIGNED TO NORWEGIAN Maniac Of Noise, Oiston Eida, the soundtrack for *RoboCop 3* will be jammed full of as many harrowing effects as possible. So far, however, the cultural gap has proved to be the biggest problem. Asked to produce something along the lines of a TV soundtrack, Oiston came up with a score reminiscent of Scandinavian blue movies. "If that's what Norwegian TV is like, then we don't want to see it," insists Kenwright.

EVER KEEN TO SERVE the public trust, RoboCop is hot on the heels of crime in his Robomobile (left). As usual, you can watch the action from a selection of vantage points, including an aerial view designed to help you suss out the position of the enemy.

any original game - it just happens to come with a RoboCop sticker on the box."

It's so original, in fact, that the initial designs were set in motion before the Runcorn-based 'DIDI' men (the team's own nickname) were given any idea what the film was going to be about. Information from Orion, RoboCop's producer, was very slow to trickle through, so Kenwright and Co. had no option but to make do with guesswork. Inevitably, they made a few mistakes. "Somebody mentioned that RoboCop was going to ride a 'Gyrocycle'. We took that to mean some powerful motor-cycle so we spent ages thinking about RoboCop racing about on a bike, only to find out later it was a Jet-pack. Weeks of work were just wasted."

Thanks to more recent bulletins direct from the set, the finished design is a close rendition of the movie - in terms of presentation as well as plot. Graphic Designer, Shaun Hollywood explains: "We've adapted the continuity devices used in RoboCop the movie for our own purposes so that the game flows



KANEMITSU'S OTOMO DROID may look like a human being, but underneath that fleshy exterior there's a practically invincible titanium frame. Not only is it an unarmed martial arts expert, it also handles a mean Japanese blade.

seamlessly and you get the sense of a real narrative running throughout. It'll be as if you're living a story, not just shoot 'em up, shoot 'em up, shoot 'em up."

The key to continuity is 'Mediabreak' - the movie's characteristically tacky TV network which conveys the action as if it's being broadcast directly into your living room. Anchormen and women announce the evening's news and as the reports unfold the action pans to the scene of the crime and drops you straight into RoboCop's metal boots.

By clicking on the relevant headlines, three sub-games - a flying adventure, a car-chase and a corridor shoot-out - can be accessed at virtually any time. There's a selection of around six different scenarios for each one and how well you do affects the outcome of the news report. Meanwhile, the main storyline unfolds as a series of choices. Events are determined by your reactions to the crises in question. It is entirely up to you whether you protect the innocent or side with the baddies and betray the public trust.

At the heart of the whole shebang is a radically modified version of the 3D engine (created by DID's Leicester-based egghead, Russ Payne) which was used to generate F-29. Eradicating all the flight sim's superfluous flight models and tilt and dip horizons made the system run much faster. "We also optimised the 3D specifically for the shooting, racing and flying sections," explains Kenwright.

The result is an engine which runs 30 per cent faster than its predecessor and can generate far bigger worlds. "The basic maths behind it is the same, but a few sections have been totally rewritten," explains Phil Allsopp. "We've got a full 32-bit co-ordinate system where we only had a 16-bit one before - that makes our potential world 65,000 times bigger." On the scale they're using for RoboCop, that means a potential playing area of 29,192 square miles - though obviously no-one's going to be using all that.

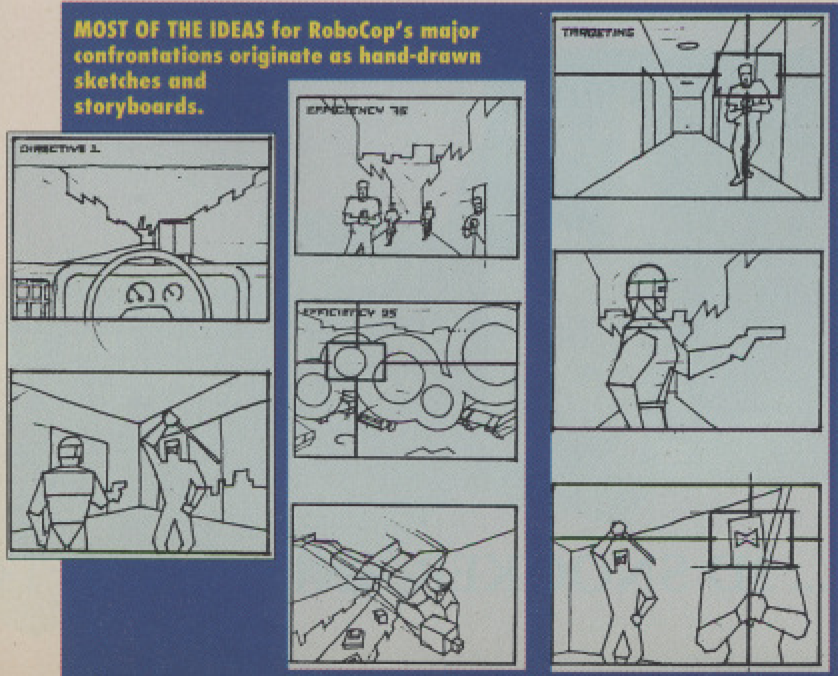
Kenwright reckons that the biggest advantage of all this hard work is that RoboCop 3 is going to have universal appeal: "Younger kids will be bowled over just seeing the name, regular game players will sit back in awe of it and the older audience will really appreciate how we've put it together."

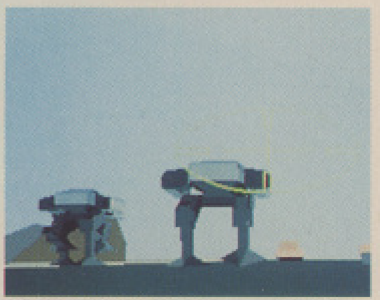
In the future, there are all sorts of directions the DIDI men may take: "It could be the Super Famicon, CDTV, CD-ROM or PC. We might even do a really good flight sim which exploits the 3D developments we've made." Meanwhile, there's just one problem: "The 3D is so fast, RoboCop walks far too quickly. We've got to slow him down."



IT'S A HARD LIFE being a computerised law enforcement officer - you never know what's going to happen next. In this case it's the background for a bonus shoot-out in which you're forced to take sides. Either you aim for the Rehabs or you take out the Rebels.

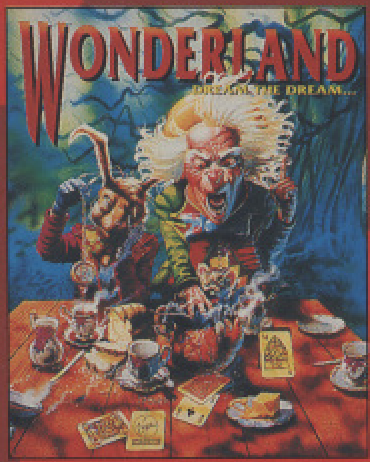
MOST OF THE IDEAS for RoboCop's major confrontations originate as hand-drawn sketches and storyboards.





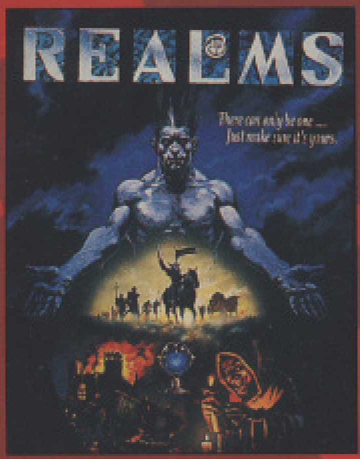
LOOK AND ADMIRE because this is the last time you'll see so many ED-209s all in one place. "We've put a lot of objects in the text versions just to see how much it can tolerate." In the game itself they'll come in packs of a maximum of three.

100% PURE EN



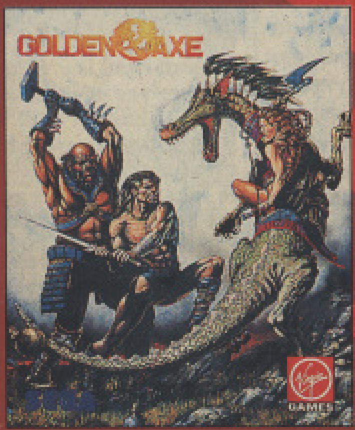
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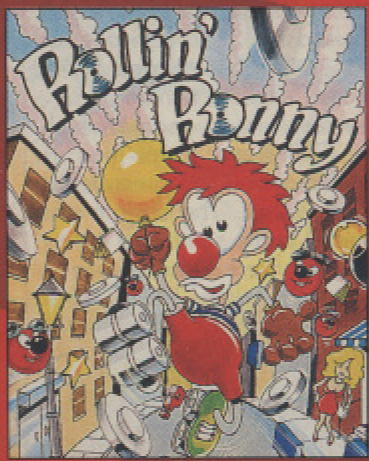
REALMS

"Let's make no bones about it. Graftgold's REALMS looks like being the game to topple PowerMonger as the greatest strategy game on home computers... it's going to be a stunner!" C&VG. Released in Autumn on **IBM PC, Amiga and Atari ST.**



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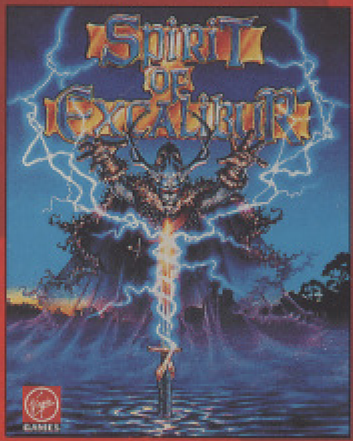
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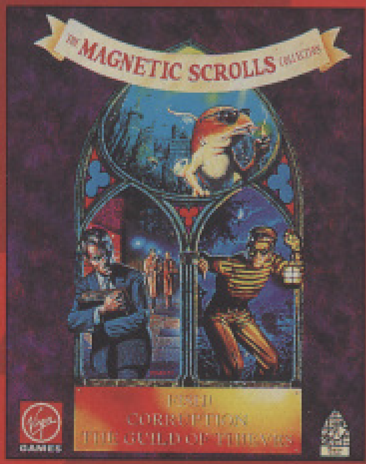
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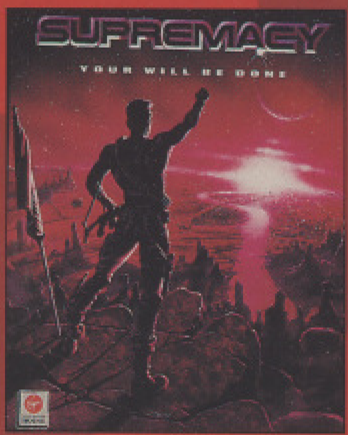
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Virgin GAMES

Famed and applauded for its forays into the world of arcade action, Core Design is now simulating a helicopter of its own creation. Kati Hamza hops on board for the first part of a two-pronged preview.

PROJECT
Thunderhawk

PUBLISHER
Core Design

AUTHOR
Mark 'Mac' Avery (Coding)
Simon Phipps (Design)
Jerr O'Connell (Graphics)
Bob Churchill (Map Design)
Mark Price (Object Design)

INITIATED
January 1991

RELEASE
August 1991

FLYING THUN

SO FAR, IN THE GREAT SCHEME of things, Core Design and flight sims haven't mixed. Since the company's arrival on the scene a couple of years ago, it has gained a reputation for producing slick and well-polished platform games (*Rick Dangerous, Switchblade, Car-Vup*) and the odd RPG extravaganza (*Corporation*). But the times they are a-changin', and for its next trick, entitled *Thunderhawk*, Core is swapping ladders and ledges for fast action and polygons.

Why? "If you look back over what we've done in the past, we've produced a lot of very successful arcade games," explains managing director Jeremy Smith. "But all along there were plans to expand into 3D." There was just one problem. "We couldn't get a 'Dr 3D'. There were loads of people who were prepared to have a go at it, but nobody who could do it really well."

Then one day, as if by magic, a man nicknamed 'Dr Brain' walked in off the street (his true identity has now been revealed, but for months Mark Avery was known only by his medical monicker or simply as 'Mac'). This mystery man presented Core with a demo and was hired virtually on the spot. Smith was exultant: "I looked up and said thank you."

With a practically complete 3D engine more or less in the bag, the team's next step was to decide exactly what to do with it. "Mac wanted to do a helicopter simulation and it was an idea I'd been toying around with for some time so we went for it."

For Core, simulation means action, not accuracy, and its latest baby is definitely not aimed at techno-fiends. "This isn't *Gunship 2000*," insists Smith. "That's a true helicopter sim, the kind of game where you can't get off the ground without swallowing the manual. Some people love that, but I find it boring as hell."

Designer Simon Phipps chips in: "There's a lot of talk about 3D games - 'I've got a faster polygon system than yours,' and that sort of thing - but that's all technical. You've still got to play the thing and if it plays like a dog you're not going to want to keep playing it."

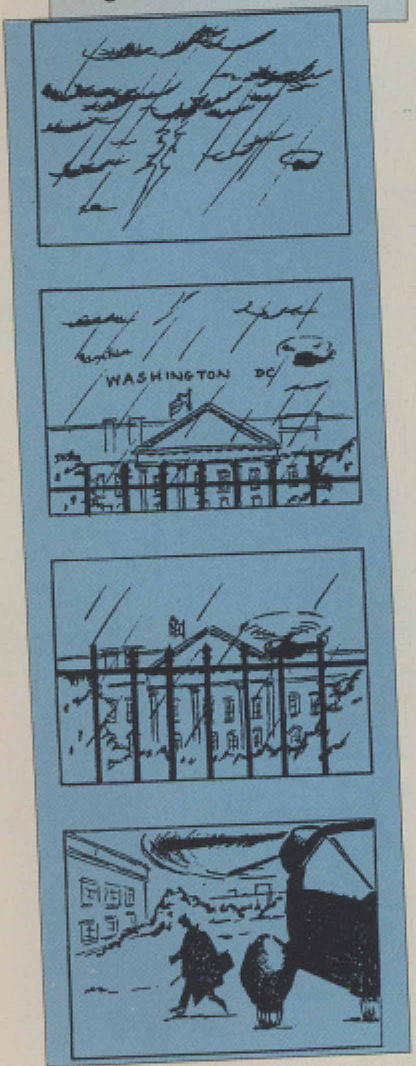
In line with this philosophy, Core has deliberately opted to simulate a machine that doesn't exist. The AH-73M is described, rather loftily, as a fictitious helicopter design, based upon predicted advances in military technology. Smith explains why: "Some people are so fanatical that if there's a nut or a screw or a bolt out of place, they'll ring up to tell us that's nothing like, say, the Cherokee model number 1.62 made in 1986. We just didn't want the aggravation of being restricted to one make."

Phipps agrees: "We could go out and simulate an Apache but it's already been done - and done very well. We're giving you something that a true sim just can't do. Standard helicopters have a limited amount of weaponry and once you've used your supply you've got to come all the way back to base to re-arm." A machine that has no military precedent can be loaded up with as juicy a combination of bombs and missiles as you like. For added excitement the 60 missions will be divided into six 10-mission campaigns, each one embellished with an action-packed plot.

Of course, all this arcade-style action shouldn't put off more traditional simulation freaks. Smith explains: "We don't want to scare them off. Thunderhawk is a sim as well." In fact, it's the product of hours of serious research into other chopper games and Smith is confident that in terms of speed at least, Thunderhawk will beat them all hands down. "It hasn't got a million keypushes, but it is very, very fast."



At this stage of development, much of the spadework is nearing completion. The last five months have seen Mac heavily embroiled in helicopter design, creating enemy intelligence and optimising his notorious 3D techniques. All of the necessary landscape paraphernalia are



RIGHT FROM THE START, the plan has been to go for some really elaborate front-end cosmetics. "We regard Origin's *Wing Commander* as the ultimate in presentation, but we hope to do it better," explains Smith. Most of these cinematic sequences are still on the storyboard (as above), but thanks to the work of former Don Bluth animator, graphic artist Jerr O' Connell, a few are actually making it to screen...



AND HERE'S ONE OF THE FIRST - the White House, in all its digitised and touched-up glory. The plan is for the lightning to eventually animate, but this has yet to be implemented.

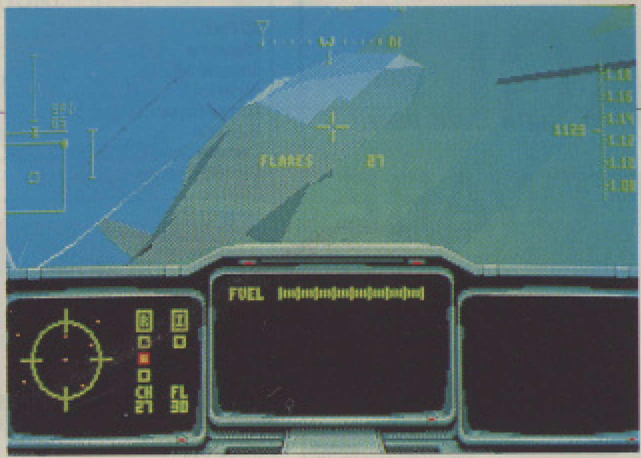


THIS IS JACK MARSHALL. Professionally, he's your unit's tactician, personally, he becomes your friend. If you're wondering why there are empty squares where his eyes and mouth should be...

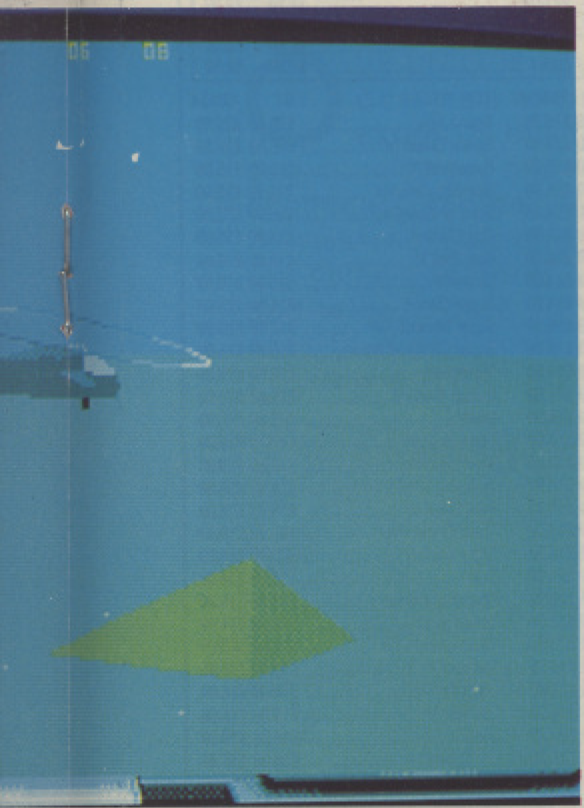


...that's because the separate animation frames, shown here, haven't been inserted as yet.

UNDER



AS IT STANDS, the cockpit includes air speed, torque and altitude displays plus radar and information on weapon stores. All flying controls, including weapon selection are accessed directly using the mouse - so there's no need to fumble with the keys in the heat of a crucial combat moment.



finished and all 60 missions have been planned right down to the smallest graphic detail. "We know exactly where we're going to put each item - every radar, every SAM site and every aircraft installation."

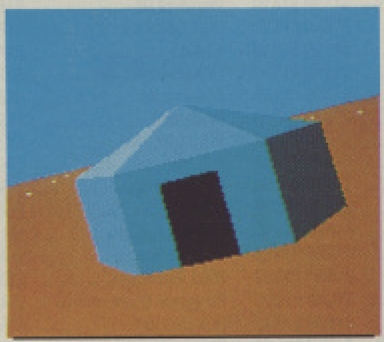
The components are there - all they've got to do is put them together. From now until project completion, everyone will be working hell for leather to implement the maps, complete the presentation sequences, and thrash out the mission plots.

In the odd spare moment, there's even time to consider what to do next. Whatever else it might be, Smith insists that the future for Core isn't exclusively 3D: "3D is just another string to the bow. We'll do the *Chuck Rock* type games, we'll do big role-playing games like Corporation, we'll do platforms and we'll do 3D. "

At the moment, Mac is seriously contemplating another simulation. As for the potential competition, Smith laughs it off: "One thing that Mac enjoys is beating somebody else's 3D. At the moment he's got nobody to beat."

● *Next Month: the enemy arrives on the scene - just in time to meet up with Thunderhawk's newly-implemented weapons as play-testing draws near.*

FOR THE PURPOSES OF an action-packed simulation, Core's chopper is preferable to an aeroplane - at least according to Jeremy Smith: "In a plane you have to keep flying - in a helicopter you can stop, look around and consider your options, though if you do that in this game, you'll probably get plugged out of the sky." The Thunderhawk's advantages can be admired from many different viewpoints. As well as the overhead map and this external window on the action (left, with zoom and rotate facilities, of course) there will be additional views from the weapon, the target and the start location.



MAC'S OBJECT EDITOR enables anyone to embark upon the design of landscape objects like this. Mark Price is the man who got the job on this occasion - he and Bob Churchill are currently inserting all the items into the 60 separate individual mission maps.

THE REAL THING?

"ONE OF THE PROBLEMS with conventional simulators," explains Simon Phipps, "is that you've got a dot on the floor that's a tank and another dot somewhere near it that's another tank. To make it more exciting we've bumped up all the action, especially the weaponry. The 3D can handle it so we're making as much of it as we can."

In all, *Thunderhawk* contains 15 varieties of hardware including a whole armoury of anti-radar, optically-guided and runway-cratering missiles. Like the helicopter itself, none of these actually exist in the real world, but the designs are based on current weapon technology with a bit of artistic licence thrown in.

These days helicopters, though well established on the battlefield, aren't exactly renowned for carrying enormous weaponloads. The Apache, built by McDonnell Douglas, the heaviest and most expensive anti-tank helicopter to date, carries 76 rockets, 16 laser-guided missiles and an automatic 30mm gun.

Like the Apache, the Thunderhawk has four 'hardpoints' underneath the helicopter's wings to which missiles may be attached, but the weapons invented for the Thunderhawk are significantly smaller to enable you to carry more. The Apache can carry up to four Hellfire anti-tank missiles on each hardpoint - the Thunderhawk's fictional equivalents are called Buster missiles and, thanks to a smaller diameter, fit seven to a hardpoint. Similarly, Core has invented its own updated versions as successors to the AIM-9L Sidewinder - the AIM-10B Cobra short-range missile and the AIM-11F Swallow medium-range radar-guided missile.

MAC'S FACTOR



INCREDIBLY, THE MAN BEHIND the all-singing, all-dancing 3D engine that makes *Thunderhawk* possible has never actually coded a complete game before. Prior to joining Core, Mark 'Mac' Avery (a.k.a. Dr. Brains) worked for Imagitec as general problem solver for a whole range of machines including the Lynx, the Spectrum and the C64.

His amazing, technicolour 3D system, which has taken around two and a half years to complete, is just something he tinkered with in his spare time (you may have seen its effects on the road in Gremlin's *Combo Racer*), but it clearly impressed Core. Why?

Dr Brains explains: "I've had a look at quite a few simulators to see how they're using 3D and basically I'm doing a lot of stuff that other people just haven't thought of." Speed is clearly a major criterion. "Not many people like a game that goes chug chug chug. I've played others like that, most of which are just awful. I like to see a target, get it into my sights and burn it in no time - none of this fighting with the controls."

Mac is reluctant to let too many trade secrets out, but he is prepared to admit that there's no special formula: "One clever thing is the mapping system which speeds things up no end, but really there's no magic factor - everything's been optimised to run as fast as possible, all the short cuts have been taken. These are all things other people could do. They just don't do them."

The system comprises an object editor (which dispenses with the need to plot co-ordinates on paper and allows you design 3D shapes directly on screen) and a map editor which fits the objects into landscapes. Both have been designed to be easy to use: now they're complete, anyone at Core, 3D expert or not, can use them.

"They were a nightmare to get right, but they can be used for any other game we're doing, whether it's tanks, planes or cars. We could even publish them as they are," enthuses Smith. Mac, on the other hand, remains blase: "It wasn't really difficult."



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REVIEWS

JULY 1991

OUR UNIQUE REVIEW FORMAT is designed to provide you with essential buying information clearly and concisely. Following the reviewers' comments, the games are left to speak for themselves. Relevant screenshots illustrate the game's features, while the ratings, price, and release date are encapsulated in an easy-to-digest form. What more could you possibly ask for? An explanation? Okay...

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

SOUND
Once again, this isn't a reflection of quantity, or quality, but of how well it fits in.

DURABILITY
A reflection of lasting interest – how much game you get for your cash.

PLAYABILITY
The big one – how does the game feel - addictive or just uninteresting?

OVERALL
A useful point of reference – a summary of the preceding ratings.

WHAT'S TICKLING THE TEAM?

THINGS ARE IN full swing now that the new team is up and running. So, even though we've all been busy, we've still had time to indulge in a little extra-curricular games playing.

CIARÁN BRENNAN
Our Ed's been doing *Elf* to death, but hasn't had much time to play 'owt else because he's been playing lots of footie in his brand new long Tottenham shorts (come on you Lillywhites!).

GARETH JONES
Gareth gets this month's Mr. Exciting Award (we don't think) – he still hasn't managed to drag himself away from *Kick Off 2*, except for the odd game of *Crystal Quest* on his Mac.

LAURENCE SCOTFORD
Laurence has been keeping a low profile this month, but he's been quite impressed by Electronic Zoo's *The Ball Game* and *Megaphoenix* brought one or two nostaligic tears to his eye.

PAUL PRESLEY
Ever at the cutting edge, our Paul has been jumping around in *Switchblade 2*, while *Manchester United Europe* has been a temporary *Kick Off 2* substitute.

JOOLS WATSHAM
Apart from playing the fool, our paintball hero Jools is still struggling to finish *Operation Stealth*, but he has found time to monkey around with *Toki*.

HEATHER PERRY
Finally Heather was caught indulging in a surreptitious game of *Kick Off 2* when she thought nobody but her opponent was looking.

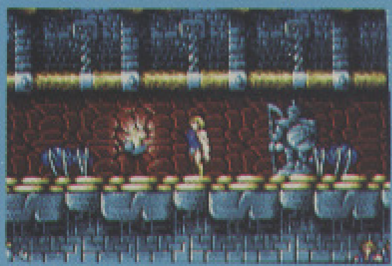
GORDON BARRICK
Games veteran Gordon has been getting his digital kicks from *Hero Quest*, *Toki*, and *The Killing Game Show*.



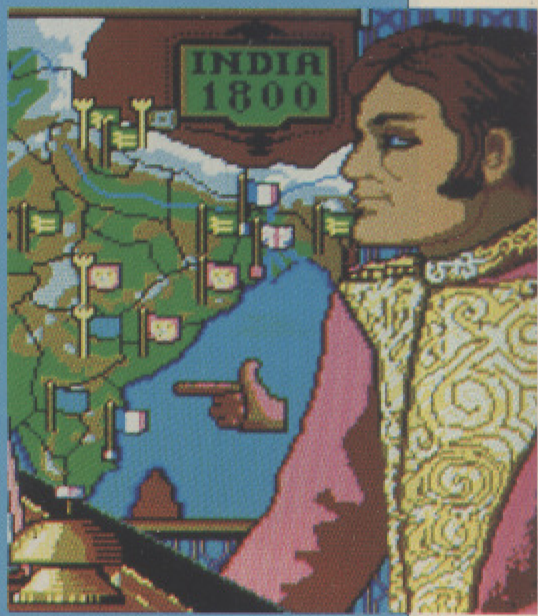
Toki



Manchester United Europe



Ghost Battle



Champion Of The Raj

Jools Watsham becomes an unlikely hero as he pulls on his fur coat and tramps the undergrowth in this long-awaited coin-op conversion - but should we really give a monkey's?

TOKI

TOKI
Ocean

PRICE
£24.99

OUT
NOW

GRAPHICS 87%

SOUND 88%

DURABILITY 89%

PLAYABILITY 86%

OVERALL 88%

TOKI IS A HERO, a square-jawed, all-round nice guy and, of course, he's in love with a beautiful girl, Miho. She's the apple of his eye, music to his ears, the beating of his heart, the sweet smell of primrose - and she cleans up every Tuesday.

But there's a cloud on the horizon. Bashtar, an evil witch, is jealous of Miho, but she knows that she can't get rid of her as long as the great warrior Toki is in human form. So the villainess does the obvious - she cowardly turns our hero into an ape and runs off with Miho in her clutches.

Toki's no nonce though, and he's not standing for this kind of behaviour. He decides that his looks won't be enough to hinder him on his quest to rescue his beloved. So despite his outward primate's guise, he sets off to get his gal back and give Bashtar a good hiding in the process.



BEGIN YOUR QUEST in the great outdoors, an environment which is literally crawling with unfriendly creatures. Battle your way past these and you will find yourself in a labyrinth of caves...

...where it's important that you examine everything - take for example this see-saw, which flings you through the air and places you safely on a steady ledge.



THE SECOND SUNNY LOCATION is the cool Lake Neptune, but things start to heat up when you come across the baddies. Worst of all is the fish king who sends schools of fish after you - not only do you have to fend them off, you also have to finish off old fishy chops himself!



IF YOU'RE SCARED of the dark, you'd better skip the Dark Jungle, as it's... dark! Not only that, it also has some unthinkable creatures lurking in it, just waiting to jump on you.





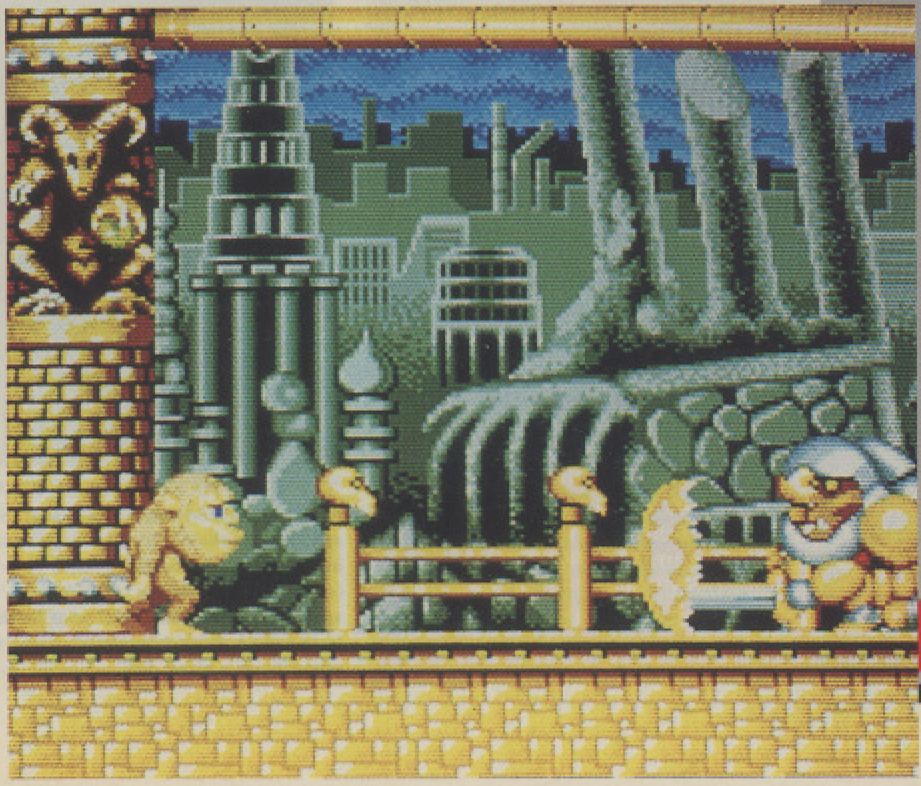
THERE ARE A NUMBER of extras to collect on the way, including the helmet (which unsurprisingly, protects Toki's head) a watch which provides a little extra time and an extra life (collecting 30 coins also gives an extra life).





THE CAVERNS OF FIRE is a real hot spot, so hot in fact that it gives you blisters on your blisters. It also involves a maze of lifts, on which you go up and down dodging and weaving - and, of course, spitting - at your enemies.

IF YOU'RE AN ULTRA COOL DUDE, you'll love the Ice Palace, especially when you dive into the icy cool water and defeat the squid and its babies. That's not all that's in store for you though, as a nasty little bird circles you, spitting fire!



AFTER YOU'VE BEEN through the heat of the Caverns of Fire, the cold of the Ice Palace and the scariness of the Dark Jungle, you'll be glad to know that there's a normal stage comin up. The Golden Palace starts off with a cool floor to walk on, but then there's a trolley ride to take. Jump and duck to dodge the spiked balls. Then prepare yourself for the final conflict with Bashtar.

THE WORD

WHEN A GAME HAS AN APE as its hero, you'd expect the whole affair to be a bit strange, but in fact the scenario's the only really odd feature. In terms of gameplay, it's all fairly standard stuff, mostly running, shooting, dodging and the like, but there's great variety in there and some of our hero's unusual actions (swimming, climbing, riding on trolleys and so on) all help to make it stand out from the current crop of arcade conversions. The main man (or should that be monkey), Toki, is a lovable little fellow. The way he walks, climbs and spits adds instant appeal - and the good news is that the appeal lasts well past the first few levels. This could be because the gameplay is so well balanced, becoming gradually harder as you get into it (which is exactly the way it should be). People tend to underestimate the importance of appropriate in-game music, but when, as here, it complements the action perfectly it can add greatly to the game's appeal. Okay, Ocean had a good coin-op to work from, but that doesn't alter the fact that this is a hugely enjoyable - and addictive - game.

An enjoyable conversion that's as playable as it is pretty

Jools Watsham

Hughes, Irwin, Ince, Bruce, Pallister, McClair, Robson, Webb, Sharpe... all of these and more pull on the famous red shirts as Krisalis celebrates the Red Devils' triumphant return to Europe.

MANCHESTER U

MANCHESTER UNITED EUROPE

Krisalis

PRICE £25.99

OUT JULY

GRAPHICS 85%

SOUND 86%

DURABILITY 86%

PLAYABILITY 88%

OVERALL 89%

SINCE FEBRUARY 1990, when Krisalis unleashed *Manchester United* on an unsuspecting world, the company has received over 4,000 reply cards from a grateful public, many of which included requests and suggestions for a sequel. *Manchester United Europe* is just that - and is launched to coincide with the Red Devils' own victorious return to European competition.

The gameplay has been radically overhauled since the first release, the most notable difference being the revised control method - essentially, there are now three different ways to kick the ball around the pitch. Simply tapping Fire sends a pass in the direction you're facing, while holding down Fire while running allows you to then select a direction to shoot in (the player will continue running in the meantime) and 'aftertouch' allows for all sorts of banana shots, chips and so on.

Also, not only have all three major European competitions been incorporated, but Krisalis has managed to use the correct badges and kits for every main European team involved. And that's quite a few!







THE EVER POPULAR side-on perspective gives a fan's-eye view, with all the players correctly numbered for easy identification. The full range of moves is available: diving headers, banana shots, sliding tackles, crunching fouls, arguments with the ref, early baths...

WHEN THE BALL HAS GONE out of play, restarting couldn't be easier. Aim with the cross-hair, shoot, kick or throw with the button and carry on with the game.



"LET'S SEE THAT ONE AGAIN BRIAN..." After a particularly memorable goal (or a truly spectacular miss), press F10 to put yourself into action replay mode to relive your glory (or, should you choose, your misery). The speed can be altered to suit your particular taste and anything exceptional can be saved for posterity on a blank disk.

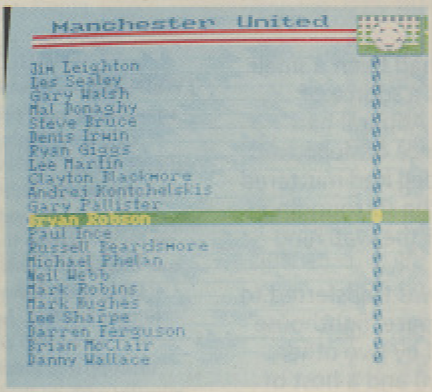
FIVE THINGS YOU NEVER KNEW ABOUT THE RED DEVILS

1. United's first F.A. Cup win was in 1909, against Bristol City. The score was 1-0 and over 70,000 fans braved the winds and rain that battered Crystal Palace's pitch.
2. In 1915, United won a relegation-saving battle against Liverpool 2-0. Nobody thought anything of the result until a number of bookmakers started claiming that the match had been fixed. An investigation was launched and proof was uncovered that, several weeks earlier, three United players, four Liverpool players and a Chester player had agreed to fix the match, bet on the scoreline and made a tidy sum. All players were banned for life.
3. 1958 marked one of the most tragic points in the club's history. Returning from a European Cup match against Yugoslavia's Red Star Belgrade, the plane carrying the team crashed at Munich airport. Eight players died in the crash and manager Sir Matt Busby, though critically injured, pulled through after a life-or-death struggle. Many of the surviving team members were too shaken to ever play again and when they returned to Old Trafford two weeks later only one member of the original team was in the line-up.
4. United's highest ever win was in 1970, against lowly fourth division side Northampton Town. The score was 8-2, with six of the goals coming from the legendary George Best.
5. In 1982 Liverpool striker Peter Beardsley proved to be one of United's most costly mistakes. During a match against Vancouver Whitecaps (Beardsley's second club) the Newcastle-born striker scored two goals and caught the eye of then-Manager Ron Atkinson who immediately bought his services for the princely sum of £300,000. However, Beardsley's one and only performance for the club didn't even last 90 minutes - he was substituted at half-time in a Milk Cup match against Bournemouth, then returned to Vancouver for £250,000.

UNITED EUROPE



WHEN THE BALL EVENTUALLY hits the back of the net, your players occasionally take the time - in true Gazza style - to lap up the praise of the adoring crowd. But shouldn't the Lee Sharpe shuffle have been included too?



THE BIGGEST (and, more or less, only) test of managerial skill comes when you choose which players to field. To help out, records are kept of how many goals a player has scored, how many fouls he's committed and how strong and fit they are.



HACK A PLAYER DOWN while the ref' is watching and before long he'll introduce you to his coloured card collection: first you get to see the yellow one, then if you're really lucky, you see the red one. This also means that can go inside for the rest of the match - and you might even be called names in the following morning's Sun.



ALL THREE EUROPEAN competitions can be entered: the UEFA Cup, the European Cup and the Cup-Winner's Cup. And should you come out tops in these, it's on to the European Super Cup and the World Club Championships (against the South American champs).



WHEN A TEAM INCLUDES the brilliant but brittle Bryan Robson, a good line up of substitutes is essential. Should an injury occur (or if you just want a change) one of your four subs can be called up to take the field. Press the button and he'll start to warm up along the touchline until the play stops again - then, hold up the desired numbered card and the players swap positions.

THE WORD

ALTHOUGH EVERY PUBLISHER who tries to better *Kick Off 2* is up against it right from the start, Krisalis has come up with what may provide a welcome alternative to the greatest football game of all time. There are a surprising number of people out there who don't actually like Anco's classic (some complain about the ball control being too hard, others that it's too fast!) and quite a few who are becoming a little bored with the top-down classic - if you fit into either category, then this may just fill the gap. Its strongest asset (apart from the name) is the feeling of complete control that's generated throughout each match. The three different ball control methods may seem confusing at first, but once you get used to them, you won't find a more effective method of playing football on a computer. That said though, the gameplay isn't without its flaws. For a start, the pitch is a touch on the small side, which makes the action seem somewhat cramped: all too often you find yourself gearing up for a great shot when a defender suddenly snatches the ball from you before you finish the joystick manoeuvering (Mark Hughes has never had that problem!). After a goal is scored your players will often enter the celebratory 'praying to the gods' pose, which takes too long to finish and breaks the flow of the match. Krisalis heralds this as a mixture of arcade and management skills - but the only management skills involved seem to be in selecting which players to use in each match and which formation to play in. Still, as an arcade game it does deliver the goods - it may even go down in history as the second best football game ever.

A polished and playable alternative to the one and only...

Paul Presley

Life in a motorway service station is hard, especially when it's far out in the void of space, about to be infested with green alien slime.

WRECKERS

WRECKERS
Audiogenic

PRICE **£24.99**

OUT **NOW**

GRAPHICS **80%**

SOUND **80%**

DURABILITY **81%**

PLAYABILITY **83%**

OVERALL **82%**

TO FLYING OFFICER TWEDDELL it had been a small joke. To Admiral Sir Jarrald it was a source of major embarrassment. While the Admiral had been delivering a speech on the importance of sleep to the troops of the Fleet Command, Tweddell had muttered a small comment that was picked up by the surrounding microphones and broadcast to the rest of the watching crowd.

In a spate of angry revenge, Tweddell was transferred to active duty on Beacon 04523N, a lonely space 'lighthouse' out in the middle of nowhere, populated by two other servicemen (both in suspended animation) and a host of technical droids.

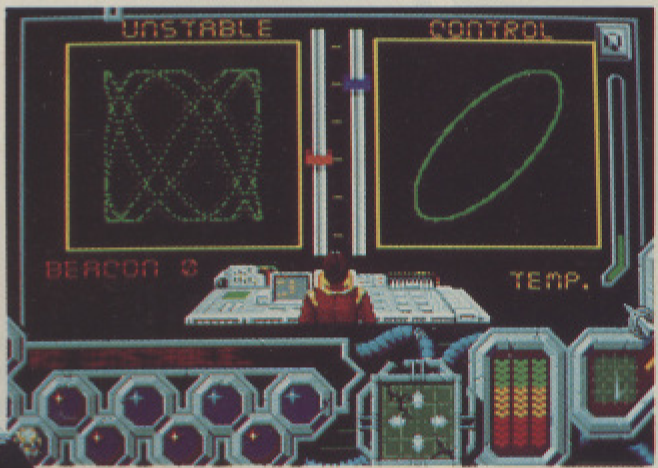
Not long after Tweddell started his tour of duty, he discovered the imminent attack of a race of aliens that has caused the destruction of other Beacons in the nearby area. The aliens, blobs of green slime named Plasmodians, appear to feed on the station itself, causing its auto-destruct mechanisms to start functioning.

Now, as the Plasmodians approach, Tweddell must prepare to defend the Beacon against the attack, with only the droids, four Battlepod space vacuums and a Plasma gun as his weapons. And as if that weren't enough, he also has to try and keep the Beacon's navigational bulbs from overheating and causing an explosive chain reaction.

Remember, in space, nobody can hear you get slimed.

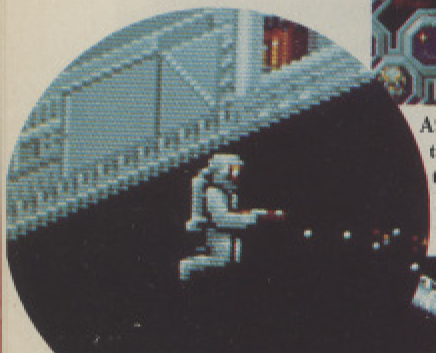


SHOULD TWEDDELL meet with an untimely end, one of the remaining officers will be revived to continue the fight, as there's only enough air on the station for one human at a time. Of course, if that human is killed, he turns into an unstoppable green monster with no such restrictions.



ONCE THE ALIENS are inside the Beacon, life tends to become a nightmare. To stop things getting that far, you could always don your spacesuit and attack the Plasmodians from the outside (below).

ASIDE FROM THE GENERATOR ROOM, the four bulbs are the most important areas on the Beacon. Their heat levels have to be monitored to prevent a meltdown. Unfortunately, as the Plasmodians attack, these areas tend to heat up pretty quickly, so making sure they are constantly guarded is a good idea.





THE STATUS OF THE BEACON is monitored from this map, areas that are infested with Plasmodians are shaded either green or yellow (depending on the level of aliens). Your army of droids can be issued commands from here, which you can then watch through the use of the tracking cameras that follow them around.

THE WORD

THERE ARE CERTAINLY A LOT of big names in *Wreckers'* credit list (well, big to those of us old enough to remember them). Denton Designs, Dave Whittaker, Herman Serrano and Warren Cann (of Ultravox fame). With such a wealth of talent working on the same game, you'd be forgiven for thinking it'd be something pretty special indeed. And there's certainly a great deal of potential here, the concept is a good one, the quality of the graphics and sound are good and the attention to detail is of a high enough quality to make you look twice. Unfortunately, you're not given time to appreciate any of this as the aliens seem to attack straight away and before you can get to the necessary areas to respond, half the ship has already been taken over. The sub-aim of having to keep the bulbs from overheating and the ship running along smoothly is never given the chance that it deserves and usually only serves to confuse the already tricky issue of killing the aliens. This in itself is difficult to get used to as the isometric view hinders more than it helps, making aiming a very finicky process. Make no mistake, Wreckers is a very good game - the pity is, it could have been a great one.

Bags of potential, let down slightly by, of all things, too much action

Paul Presley

THE One REVIEW

Fast, frantic and frustrating. No, it's not The One's office, but Core's new shoot 'em up.

FRENETIC
Core Design

PRICE **£20.99**

OUT **NOW**

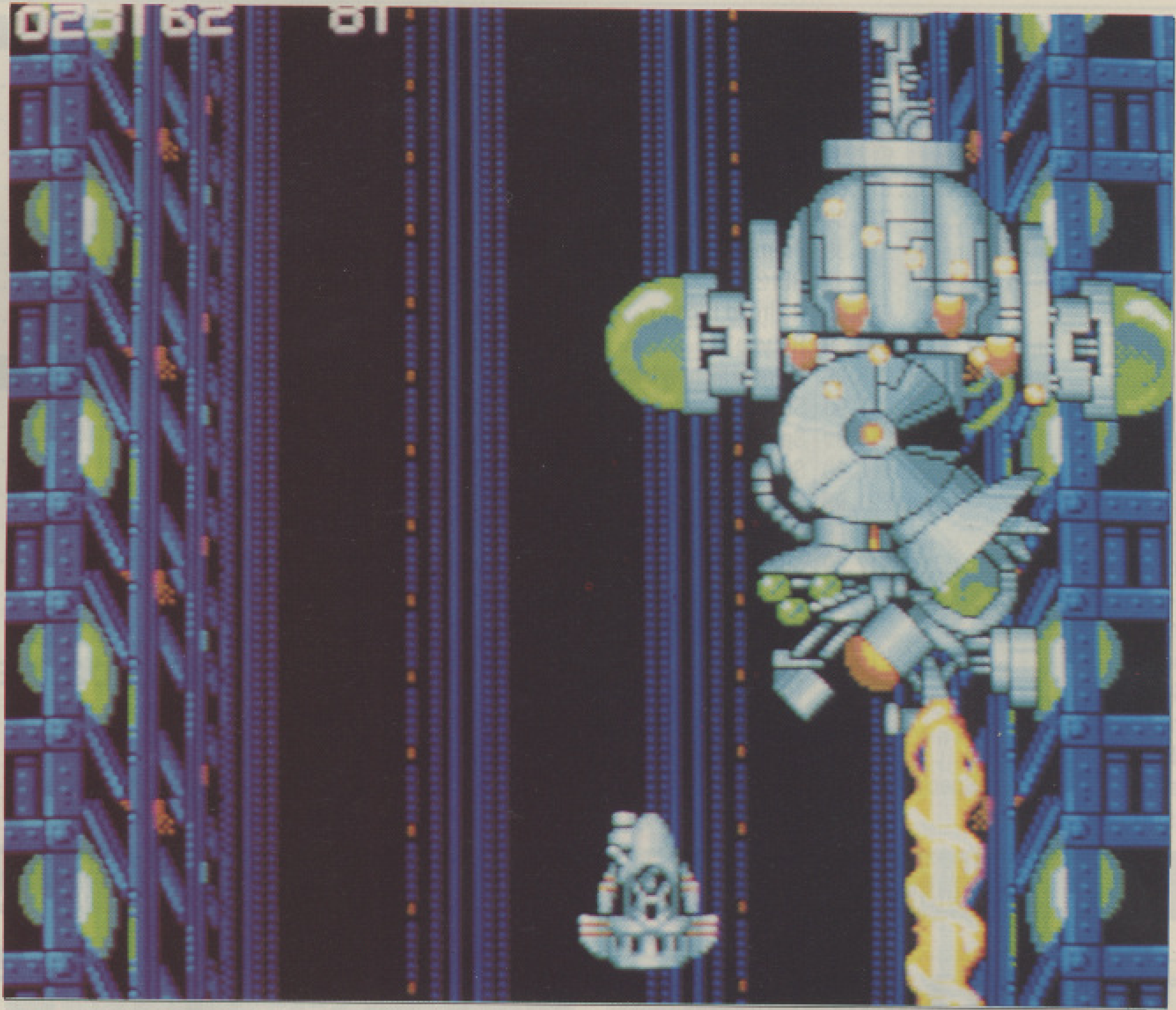
GRAPHICS 70%

SOUND 71%

DURABILITY 66%

PLAYABILITY 79%

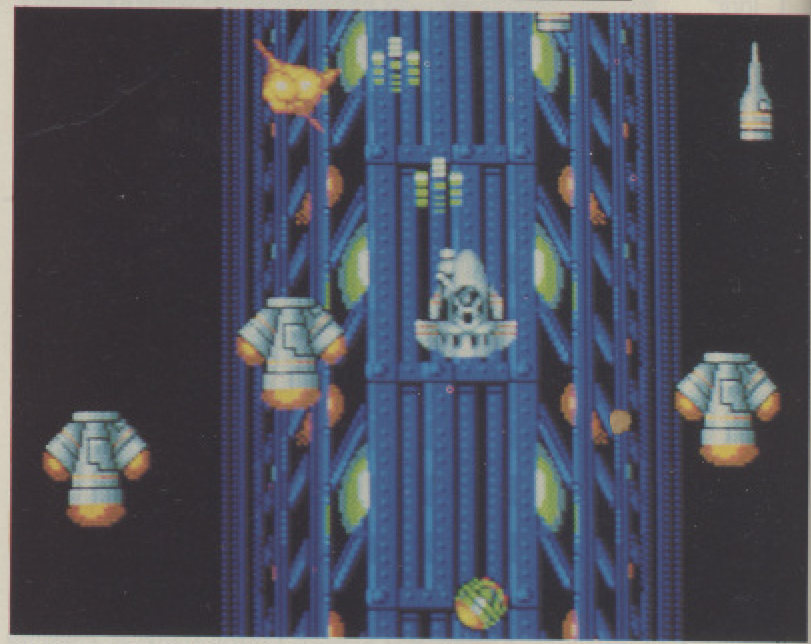
OVERALL **71%**



TYPICAL, ISN'T IT? Just when you think you've found an answer to the Greenhouse Effect, along come some smart-arse aliens who spend the next two centuries hammering the hell out of the ozone layer. Now, in the 23rd century, the Earth is coming close to exhaustion thanks to the attacks from the planet Mozone (ho ho), and air conditioning manufacturers are making a mint.

The human race's only hope is to find a new planet with an intact ozone layer and start again from scratch. Two scout ships are being sent to clear a path for the mother ships carrying the people from earth. These gigantic ships have been constructed from all the scrap metal that would otherwise have been left behind (about 90 per cent portable air conditioning units and 10 per cent Robin Reliants).

But before the mother ships can safely orbit the new planet, there are eight space gates for the scouts to battle through, each having different aliens and environments. Guess who's been volunteered for the mission... Yep! Yours truly. Good luck on your mission. You might not survive. You may miss loved ones. But remember, you're doing it for the human race (barf).



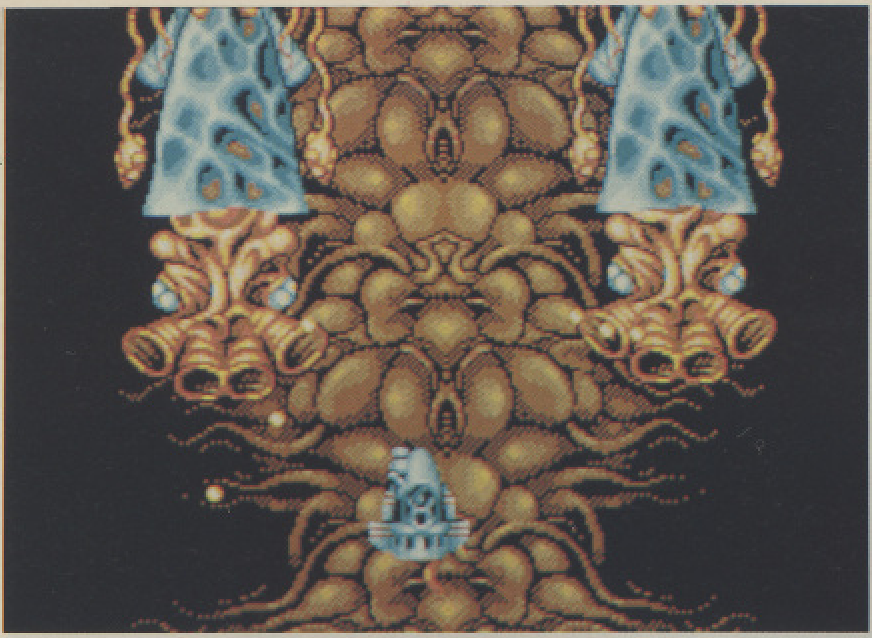
LEVEL 3 - THE SPACE STATION is like something straight from Star Wars. Flame throwers and cannons abound here, as well as the usual plethora of tedious space ships and little droids.



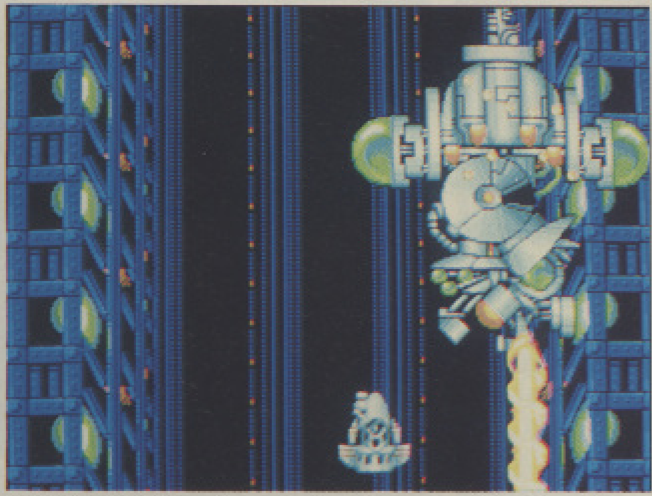
YOU TAKE CONTROL of a frenetic ship (left). Guide it through the meteorite storms, rotating spheroids and snake-like aliens. It all sounds a bit daunting, but you're treated to many power ups on the way, so blasting is made easier.

LEVEL TWO (right) is in the 'biological' mould (groan). The swarms of small aliens should please the trigger happy among us, while the intestinal background is enough to put anyone off their lunch!

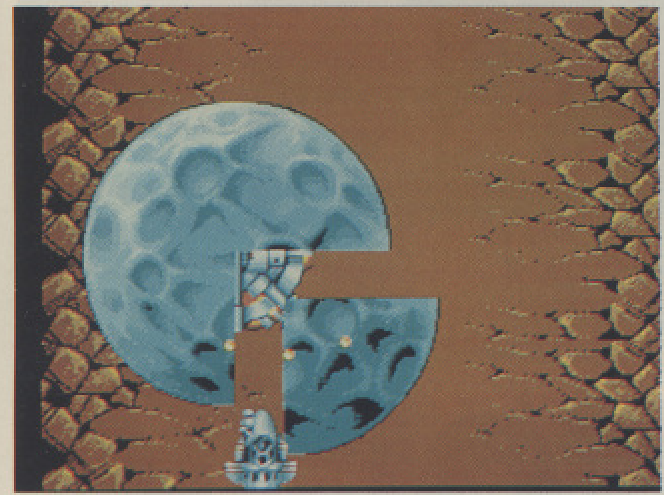




A COUPLE OF overgrown crustaceans greet you at the end of level two. They circle around you, continually spitting bullets. The only way to defeat these squids is to follow their footsteps (or should that be tentacle steps), by going round behind them and shooting when they glide above you. Easy eh? Erm... no!



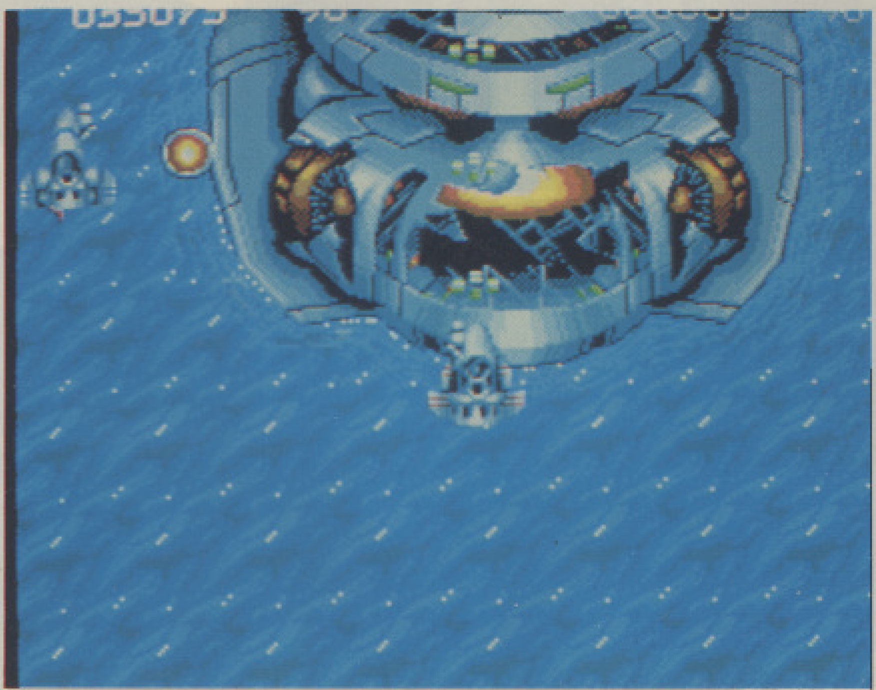
IF YOU FOUND the other end of level aliens easy (fibber), you'll definitely find this one a challenge. The mother ship hovers from side to side firing lasers and bullets in all directions. Both side cannons can be shot off, but to finish it off, the main body needs to be demolished



AS WITH ALL shoot 'em ups worth their salt, there's an end of level alien for you to toy with. On level one, you're greeted with a ship which is disguised as a planet. Bizarre!



THERE ARE FREE power-ups to be had at the beginning of each level, and others drop down in shells throughout the game. Just shoot open the shell, and the power-up is yours. Expect classic stuff like lasers and multiple shots.



TO LENGTHEN THE APPEAL there's a two player mode to have a bash at. Simultaneous flying is more fun, because the enemy is wiped out much more quickly.

THE WORD

CORE HAS EVIDENTLY TAKEN a leaf out of Psygnosis' book, as you'll see when you witness the great intro sequence. Start playing the game though, and you'll wonder where those impressive graphics have gone. The in-game pictures just don't come up to scratch. The sprites are not particularly original, and not very well drawn, while the background graphics are repetitive and far too fussy. It's all too easy for the action to get lost against the unrelenting detail of the backgrounds, and as a result it's hard to know what's where and who's shooting who (especially in two player mode). Although the music is quite pleasant, it doesn't make up for the rather weak graphics. There are no brownie points gained on the gameplay front either. Frenetic doesn't really make use of any new ideas, and in the later stages it is merely frustrating rather than challenging. There are plenty of power-ups, although some of them are pretty useless. For example, you can collect a side shot that is quite handy, provided you want to hover on the left hand side for the entire game that is - it only shoots to the right! When you add to these complaints a jerky, flickering scroll and stodgy ship control you don't exactly have a recipe for a classic game.

A tolerable blast - for an hour or so!

Jools Watsham

With so many platform games currently available, a fresh idea is as exciting as the invention of the wheel. Titus gets fresh by turning back the clock.

PREHISTORIK
Titus

PRICE £25.53

OUT NOW

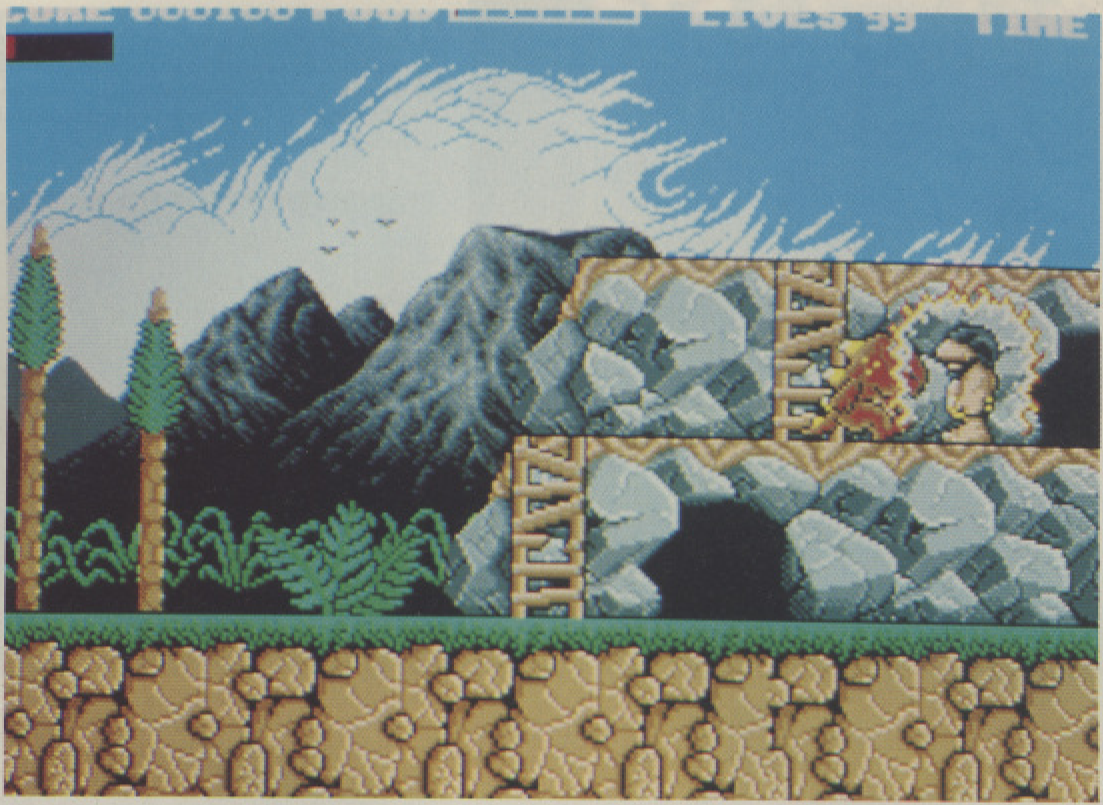
GRAPHICS 70%

SOUND 74%

DURABILITY 73%

PLAYABILITY 72%

OVERALL 72%



ARMED ONLY WITH HIS CLUB, Rik sets out on the hunt, but clubbing every creature he comes across is only half the story. When they've been rendered helpless, Rik can turn them into his dinner quicker than a microwave on heat, simply by jumping on them.

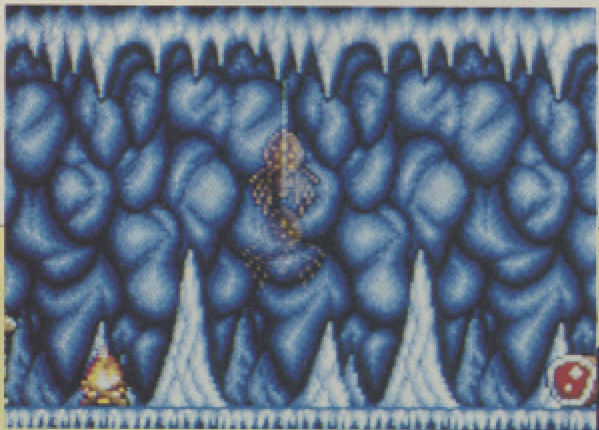
PREHISTORIK



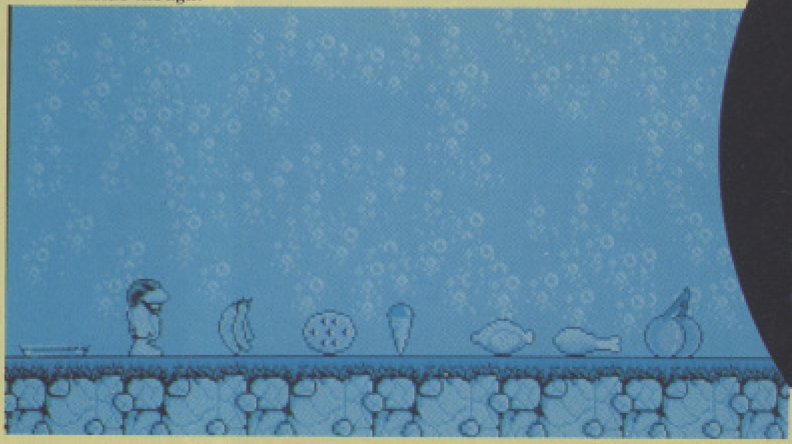
DINNER TIME IN THE STONE AGE could mean anything from 10-foot dinosaur spare ribs to a bowl full of stir-fry insects. But when the food runs out and the only things left to eat are other people, it's time to take some drastic steps.

In Rik's case, this means fighting almost every living thing that looks like a potential entrée for tonight's menu. As the rest of his tribe stomp off in different directions, Rik picks up Anticus, his trusty club, and prepares to hunt across four levels of primitive self-service restaurants.

Wandering around collecting food is a hard enough life for the average caveman, but Rik must also dodge the various obstacles that block his path if he wants to reach the end of each level intact. He'd better make sure he has enough grub to keep the hungry hordes happy too, or it will be Rik Risotto on the menu.

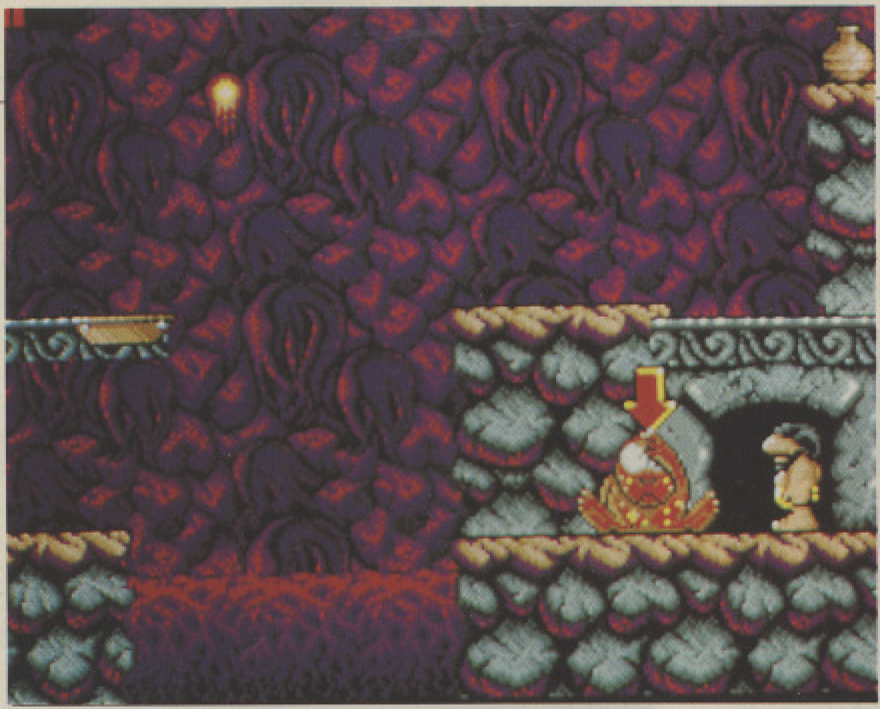


ONCE AN ANIMAL has ventured from its domicile (and Rik has seen to it that they won't return) he can enter the cave and search for extra food, bonuses and weapons. Watch out for the various nasties inside though.



HERE'S RIK'S CHANCE to jump into the lake, have a quick swim and collect a few bonuses while he's at it. By accident or by pure instinct, he'll find these hidden screens. Some are where least expected (beneath the dangerous piranha perhaps?).





THE HEAT IS ON in Level 4 as the temperature rises and volcanoes start blowing their tops.



IF RIK GETS TIRED of walking around he can always hang onto a bunch of balloons and float away. This might sound like a breeze, but it isn't. Deadly fish are continually jumping up and trying to nibble at Rik's toes, so navigational skills are needed here, or else you'll end up as fish paste.

THE WORD

BEING A STOS CREATION, you wouldn't expect *Prehistorik* to be in the same league as a top-class game like *Chuck Rock*. Well, you're right. Horizontal platform games have been done many times before, so to stand out from the rest they have to be pretty good. Unfortunately, this one wouldn't even stand out if it was the only platform game on Earth. It has little depth, repetitive gameplay, a fairly two-dimensional environment and levels that are too short to keep your interest. The graphics let the whole thing down tremendously, being far too small compared to the size of the screen. Sure, they're cute, but you can't rely on that alone, which is what Titus appear to have done. The music livens up the atmosphere, but that in itself isn't enough to make you come back for more. Prehistorik is definitely an attempt to jump on Chuck Rock's bandwagon, but not one that is going cause any major upsets outside of Titus' offices.

Not an appealing game, even for ardent fans of this genre

Brian Nesbitt



THE HOT AND STEAMY JUNGLE contains all sorts of creatures just waiting to throw nuts at Rik, even the squirrels. This time around the bonuses are waiting inside the trees, guarded by all manner of strange inhabitants.



THE END OF EACH LEVEL brings up the usual guardian. A huge dinosaur is the target at the end of level one - hit this with a few well aimed bashes on his/her/its foot and the round is yours. Other 'delights' in store are an armour-plated rhinoceros and one of the biggest cave-men ever.





BELIEVE IT OR NOT, out in the snowy Antarctic, it's pretty damn cold. So cold in fact that the penguins have to come out of their caves to warm up! This makes it easy for Rik to club them, despite having nothing warmer than a loincloth around his particulars.

"Up from graves the monsters rising and attacking hero is having to beautiful girl save". Bad translations abound in Thalion's answer to Ghostbusters.

GHOST BATTLE

GHOST BATTLE
Thalion

PRICE £23.42

OUT NOW

GRAPHICS 86%

SOUND 89%

DURABILITY 77%

PLAYABILITY 78%

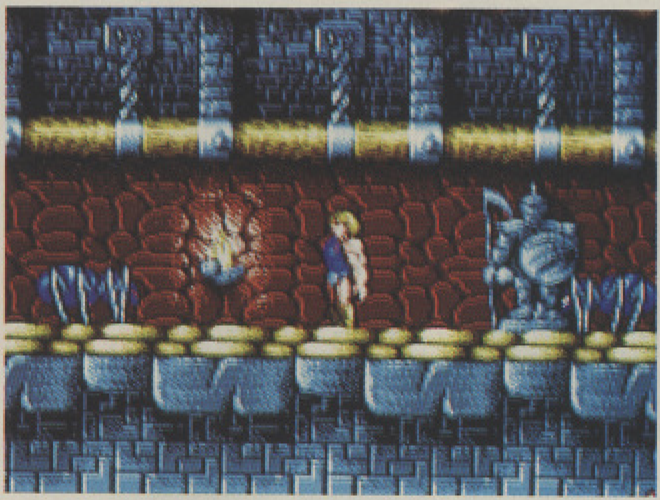
OVERALL 77%

LOVE MAKES PEOPLE DO all sorts of strange things: whistle soppy songs while walking down the street, wear a silly grin, enter haunted forests to rescue fair maidens from evil monsters... at least that's the effect that it's had on the character in this German arcade adventure.

As it happens, the fair maiden doesn't even know he exists, but should he manage to rescue her from her plight, he might be able to convince her what a macho example of manhood he really is and how spending the rest of her life with him would be the best thing that could ever happen to her. Or something.



OUR HERO STARTS HIS QUEST for his true love in the heart of an eerie old forest. Initially his only weapons are stones and bombs. As time goes by though, he gets the opportunity to pick up something more powerful.



EYE EYE, THINGS ARE LOOKING a Beast-ly bit familiar. Unoriginality aside, the catacombs are home to all manner of giant centipedes and killer spiders.

THE WORD

INITIALLY, THIS GAME'S most impressive feature is its music: early Jean-Michel Jarre is the best description on offer, and very effective it is too. It's a pity the rest of the game doesn't match the music. Graphically, *Ghost Battle* isn't bad, it's not going to win any awards, but the sprites are very detailed and - most of the time - nicely animated. But that's about as far as it goes - the gameplay is largely uninspired and seems to be a clone of virtually every other spooky scroller going. Worse than that, Ghost Battle is riddled with sour moments that make things very unfriendly. The annoying lack of a credits option or level codes (things that are pretty much standard in arcade games these days) means you are sent back to the start of level one after your three lives are spent. Once you complete a level there's absolutely no incentive to play it again and it just becomes tedious having to work your way back up. The controls aren't much fun either, being very finicky. The box reads "Thalion. Sometimes it's frightening." After playing Ghost Battle for a few hours you can see why.

A cross between a poor man's Ghosts And Goblins and a poor man's Shadow Of The Beast

Paul Presley



THE OBLIGATORY end-of-level guardian is of the usual quality. Bigger than everyone else and surrounded by fire-breathing dragon statues (perhaps he couldn't afford the real things), he's not about to give up without a fight.



BETWEEN EACH LEVEL you're offered a glimpse of the overall map. Five levels of monsters, platforms and mazes stand between our hero and his bride-to-be.

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How do you cram the whole Indian sub-continent, more elephants than you'd find in a circus and a jungle full of tigers into an Amiga? Gordon Houghton finds out.

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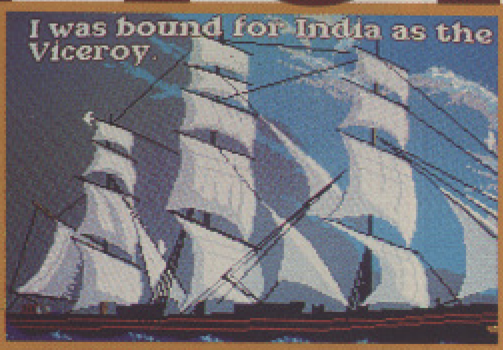
PLAYABILITY 79%

OVERALL 78%

CHAMPION

A SEQUENCE OF ANIMATED screens sets the scene. Arriving in India, you're captured by a Thug assassin and thrown in chokey. A mysterious woman slips you a file, allowing you to escape with her to the house of a wise guru. He spills the beans about the Thug menace, and you realise that your task is to conquer or persuade the rival political factions and unify the country. Trouble is, there are five others vying for the job.





NEVER TRUST MOGULS. One minute they are the kind of leaders capable of ruling India for two centuries, building wonders of the world like the Taj Mahal, and bringing peace and law to the land; the next, their empire collapses around their ears.

This, by coincidence, is just what happened in India in 1800. The Moguls were shuffling out of the back door, leaving the sub-continent to feuds, rebellions and Thugs. As anyone who's seen *Indiana Jones and the Temple of Doom* will know, Thugs have a habit of sacrificing people to the goddess Kali, breeding like rabbits and giving everyone a bad time.

Naturally, it's up to you to stop them before they steer the continent towards chaos: your job is to unite the warring Indian states and squash the Thug menace. Historically, the British succeeded in doing this; in the game you can choose one of six contenders - Viceroy of the British East India Company, Consul of the French East India Company, Mogul Emperor, Maharajah of the Maruthras, Chief of the Gurkhas or Maharajah of the Sikhs. Take your pick and reshape history...



PLAYERS TAKE TURNS and control the game from their own HQ screen: this includes a map of India, a book with information on individual Indian states, and a group of icons allowing you to direct policy against those states. You can hire more troops for your army, invest in industry (which increases your income) or buy new weaponry (so that your troops fight better).

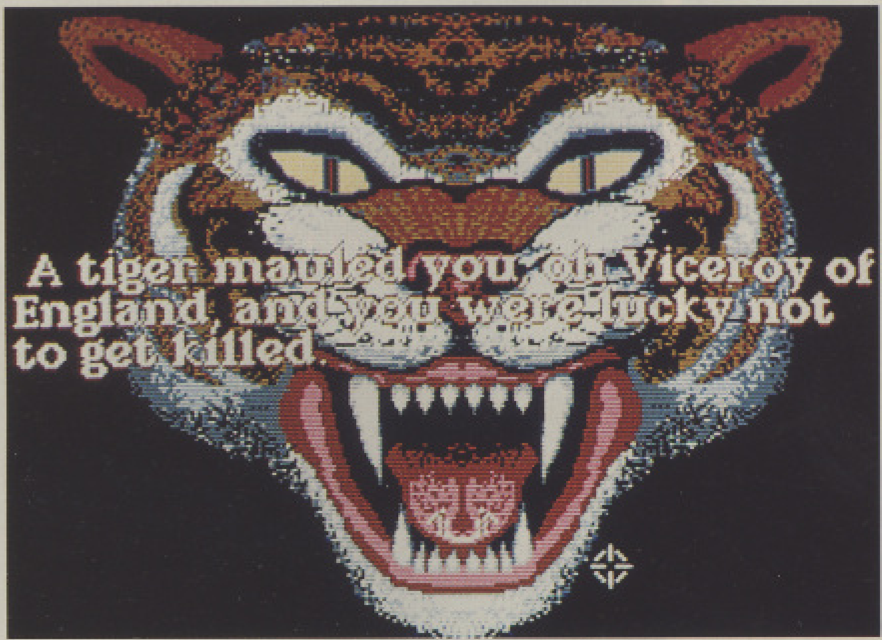


IF YOUR PERSONAL STATUS IS HIGH, you may be able to settle your differences with rival leaders by talking. But negotiation often leads to healthy competition, in which you have to prove your worth in one of two arcade sequences. The first of these is an elephant race (left). As the proverb has it: much prestige is dumped on he who wins, but he who hesitates is last.

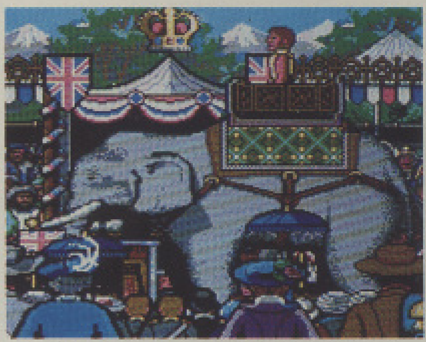
AS AN ALTERNATIVE to whipping Dumbo to a frenzy, some opposition leaders will test your manhood in the jungle (below). This is essentially an Operation Wolf-style shoot 'em up: aim a cursor at marauding tigers, press fire to shoot and you should have a shag pile rug for the hallway. Unfortunately, it's soon obvious that the jungle is full of 'em - and keeping them under control is made harder by beaters who insist on getting in your way.



N OF THE RAJ



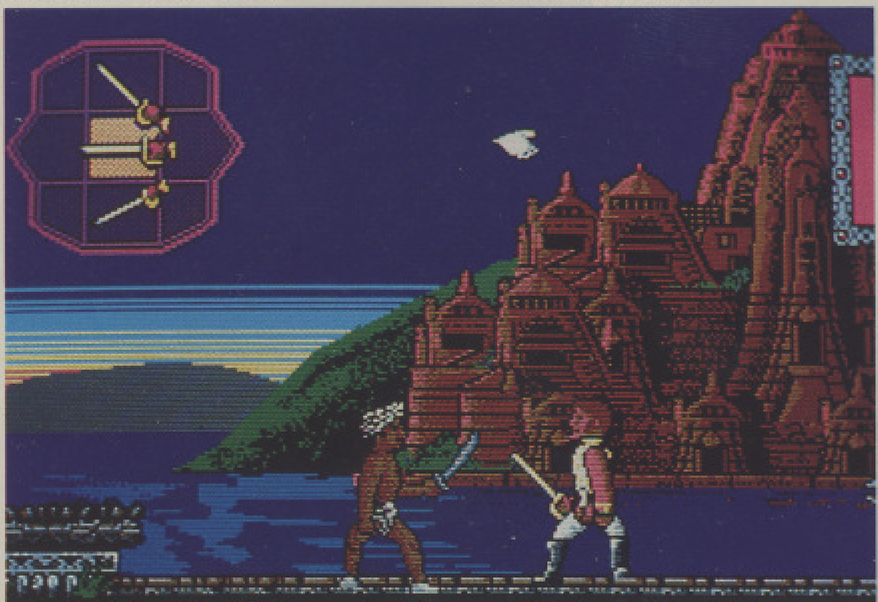
GET THIS CLOSE to a tiger and you could face a few days in hospital; luckily, encounters with big cats are rarely fatal, and the only lasting damage is to your reputation.



STATUS IS A VITAL PART of convincing other leaders that you're a big political figure. If you don't want to negotiate and you've got wads of cash you can lay on a Durbah. This involves inviting your rivals to a festival and hiring as many elephants as you can afford to parade past them. The more elephants you have, the more likely your opponents are to join your empire in the future.



IF ALL DIPLOMATIC efforts fail, you can always try attacking neighbouring states. You should ensure the odds are 2:1 in your favour, and command the troops yourself - you can let the computer do it, but success isn't guaranteed. Moves include charging, waiting, advancing, retreating and encircling, so there's scope for a variety of tactics. When you capture a capital state you have to storm the palace at its heart: this involves surging up the screen avoiding enemy bullets and shooting anything that moves (except women).



ENCOUNTERS WITH THUGS are no laughing matter. Occasional rebellions lead to swordfights with Thug assassins - again, you can control these yourself or let the computer fight for you. You can also launch an attack on their temple: seize the jewel of Kali, their goddess, and all Thugs will be yours to command forever.

THE WORD

ARCADE SEQUENCES are almost obligatory in strategy games these days: the consequences of your decisions aren't just calculated by the computer but rely on a bit of joystick-waggling as well. They may give strategy a wider appeal, but the arcade elements have to be good enough to maintain your interest - otherwise they are just a waste of disk loading time. The sequences in *Champion of the Raj* tread a fine line between being worthless and enjoyable. They are all marred by weak animation, poor control methods and a lack of pace, but they are just about challenging enough to make you come back for more. However, the hefty disk-loading time you have to endure just to load them in is not so appealing; and if you only have one disk drive, there are half a dozen disk swaps to face as well. The game would have benefited from an option to play without these arcade games, since the strategic side is excellent. The choice of six leaders (in effect, six difficulty levels), the option to impress, engage in diplomacy or simply battle your opponents into submission, and the separate demands of building up your industry and weaponry are all strong enough to stand on their own. If you're a keen arcade games player, there is plenty of variety but not much challenge here; however, if you're simply looking for a good strategy game with some run-of-the-mill arcade sequences thrown in, you could do a lot worse than this.

A good strategy game with some run-of-the-mill arcade sequences

Gordon Houghton

Puzzle games are puzzle games... right? Ubi Soft thinks not, as it attempts to breathe life into the subject by adding a new twist. But is novelty enough?

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Ubi Soft

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OVERALL 77%

ONE BRIGHT AND ENCHANTING MORNING you find yourself sitting at home, brewing a spell to get rid of the plague of woodworm that's destroying the leg of your chair. Just then, a letter floats through your door and settles on the mat. You rush over to open it, avoiding the festering mushrooms and pulsating toads' eyes along the way.

You gasp as you find that the letter is from the Great Priest himself. It reads like this...

Dear Mercuss,

Upon each turn of the century, selected wizards assemble on the island of Vardkar, to commence a mentality battle and earn the title of 'Brain Blaster' (chief Lilliputian Magician and Guardian of Knowledge). That great occasion now draws near.

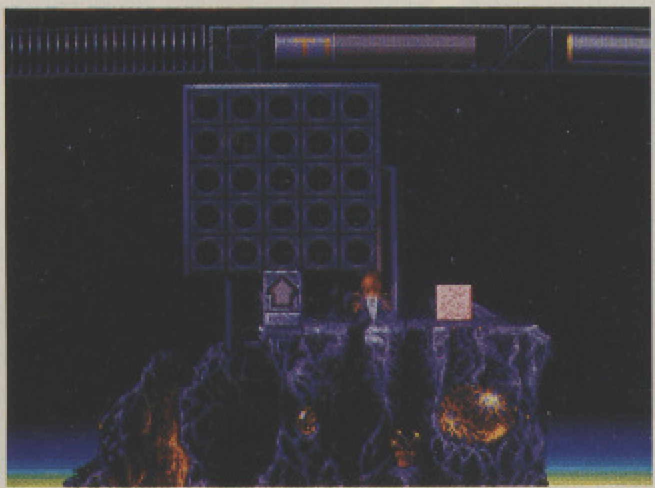
This is a personal invitation, to you, Mercuss Cadabra, to join me, the Great Priest, on a test of speed, agility and intelligence, but most of all memory. This will involve the battle against IOZU. If you decide to accept, contact me at the above address, or pop in for tea some time - preferably Tuesday.

Yours sincerely,

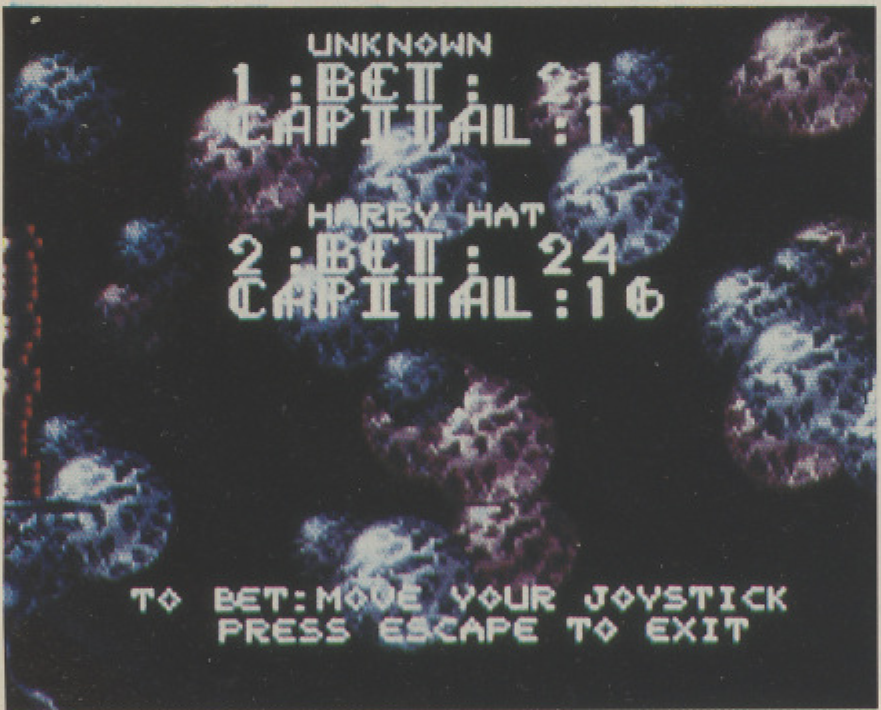
The Great Priest.

How could you refuse?

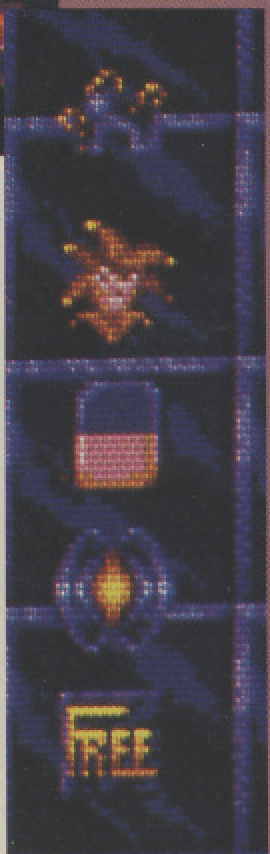




TO GET TO GRIPS with the game's mechanics, have a go at the 'memory quest'. This is very simple once you get the hang of it: a pattern appears and remains on screen for 60 seconds (or until you press Fire) during which time it's up to you to memorise it. Then, collect the required blocks (which are dropped from the sky) and place them in the grid to reconstruct the pattern. This section contains 25 separate levels - complete them all and you're rewarded with the magic bowl that's required to allow entry to the test of IOZU.



NEXT IN LINE is the 'memory fight', which is different to the quest in one major respect - it involves a one-on-one competition (spiced up with a spot of gambling). Rather than simply competing against the clock, you bet on yourself from a store of gold pieces against a wizard who is piecing together the same pattern that's baffling you. The aim is to strip your opponent of all his money and gain the 1,750 gold pieces which are needed to enter the test of IOZU - but don't flutter too ambitiously, as your opponent's skill is determined by the amount of money you bet.



APART FROM THE BLOCKS that you need to form the pattern, there are also a few extra blocks to help out along the way:

1 - THE JOKER: works as a 'wildcard', becoming the right block in any position.

2 - THE RUBBER: removes any block that you may have placed in the wrong position.

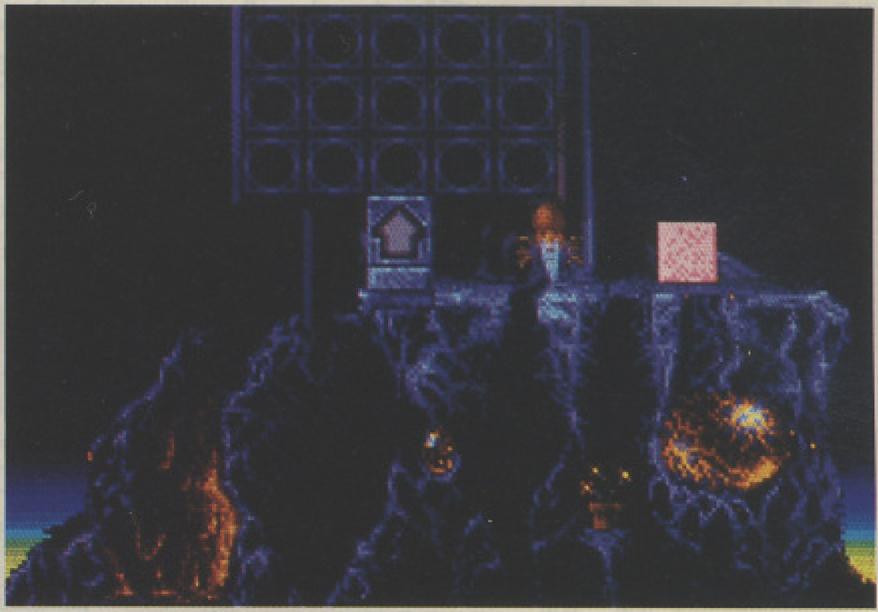
3 - THE HELMET: provides a quick reminder of the pattern (unfortunately this is as much help to your opponent as it is to you!).

4 - THE COPIER: use this to duplicate any existing block that you may require.

5 - FREE: gives unlimited movement across the play area.

ASTERS





EACH STAGE IS INTRODUCED by a jazzy theme tune performed by an animated three-piece band (check that drummer out!). But don't let the band's antics detract you from the equally impressive background graphics.

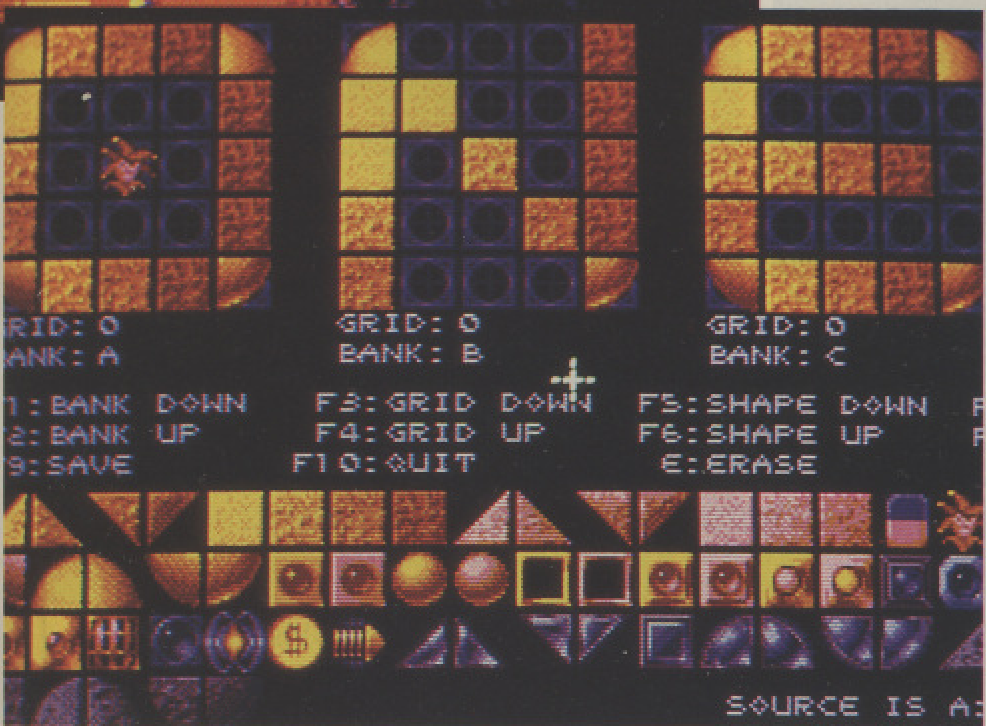
TIRED OF TESTING YOUR WITS against the computer wizard? Then plug a friend in and go for it. In two-player mode the basic gameplay is the same, with both participants aiming to recreate identical patterns - what's different is that you're confined to your own half of the screen (unless, of course, you collect a 'Free' block - see the panel, below left).

THE WORD

AFTER A LONG ABSENCE, puzzle games have been making a strong comeback in recent months - there's been Rainbow Arts' *Logical* and Psygnosis' *Atomino* - and even *Tetris* has put in another appearance! So any puzzle game that pops its head up at the moment has to be really special to stand out from the crowd - unfortunately *Brain Blasters* isn't really special enough. That's not to say that it's all bad. For a start it's got the one ingredient that all puzzlers need - initial addictiveness - and it's also a simple enough game idea to give it a wide appeal. However the attraction doesn't really last the distance, mostly because the gameplay is too repetitive to deliver any lasting pleasure, but also because the difference in difficulty between levels hasn't been balanced properly (it jumps from easy to next-to-impossible, seemingly at random). The two-player game is quite a laugh, but this only serves to emphasise the single-player game's weaknesses. Brain Blasters is a creditable stab at producing a different type of puzzle game, it's just a pity that it falls down on providing long-term fun.

An initially-playable puzzle romp, whose attraction fades all too quickly

Jools Watsham



SHOULD YOU FIND THE PUZZLES too puny for your massive brain, you can always build your own. The user-friendly editing option enables you to design any pattern you want, which can then be saved to disk for later solving.

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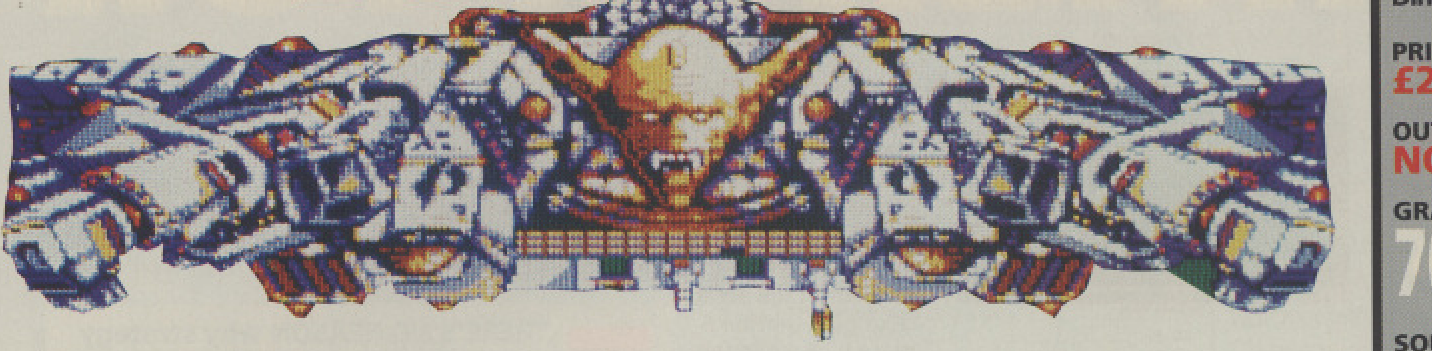
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Tumbling spaceships and deadly eggs - does it all sound a little familiar? Memories are likely to come flooding back as Dinamic brings a Phoenix back to life.

MEGAPHOENIX



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IT'S THE EARLY '80s and you're in an arcade pushing your hard-earned 10p pieces into a coin-op that features screenfuls of miniature aliens moving from side to side before leaping down at your ship. You frantically thrust your craft sideways, wishing that it could move up and down the screen as well as along the bottom. Are we talking about *Space Invaders*? Nope! The other one... *Phoenix*.

In the early days of arcade gaming, the people who frequented arcades split roughly into three camps: the Space Invaders superheroes, the *Battlezone* boys and the Phoenix freaks. The first two groups have seen plenty of action recently, but for some reason Phoenix has been ignored by those who like to profit from the current obsession with all things old and 'classic'.

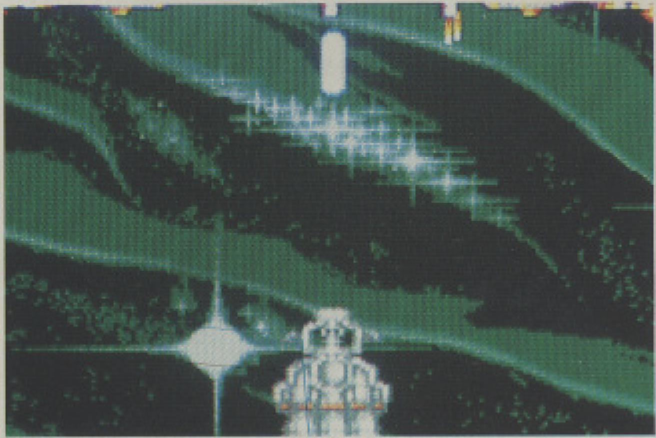
Dinamic's *Megaphoenix* offers the classic gameplay split into five-stage levels of increasing difficulty - there are also a number of add-ons for the basic ship to help the player who gets far enough to need them: the proton cannon, turbo laser, additional turbo laser (imaginative, huh?) and lateral proton cannon give a vaguely *Xenon II*-ish look to the craft, but you'll have to battle hard to see them.

THE WORD

NOSTALGIA'S NOT WHAT it used to be, but even so a revamp of the classic coin-op *Phoenix* is a welcome sight - isn't it? Well, yes and no. The gameplay is as good as it ever was (the only trouble being that today's punter has seen it all before and his tastes have progressed slightly), but that said, this isn't quite the reworking that it could have been. The first thing that's changed is... nothing! All that separates this from the original is the 'Mega' prefix to the name - otherwise it's business as usual. The whole affair has a sort of 'demo-ish' feel: a flashy intro leads to a good first screen with impressive sound effects, but then it all fades away as you begin to see the flaws. The backgrounds loop simplistically, the graphics use very little colour and, worst of all, it's bugged - not drastically but still enough to be annoying. The two-player game is fun (especially in Team mode) and the memories certainly come flooding back from the word go, but if you like to play alone and aren't a fan of the original, this is one phoenix that might have been better off staying in the ashes.

A pleasant, but fairly drab, trip down memory lane

Ciarán Brennan



THE GAMEPLAY'S QUITE BASIC - the aliens dive at you and you shoot them. You can also activate a short-term shield by pulling back on the joystick (keyboard control is also available if that's your thing).



THE MEGAPHOENIX ISN'T AS HARD as it seems - just hit that vaguely rude gaping hole between its claws enough times (the manual quite delicately refers to this as hitting 'below the belt') and it ducks out without having caused too much damage. The good thing is though, that finishing this bird off wins you a power-up.



THINGS CHANGE ever so slightly for the third and fourth stages: the kamikaze micro-birds are swapped for a troupe of pendulating eggs, which quickly crack open to reveal some seriously beefed-up motherpeckers. Shooting these birds' wings is no good as they immediately grow replacements - only a direct body shot will do the trick.



AFTER THE attack of the killer eggs and the easy destruction of the Megaphoenix comes the last stage of each level - the Phoenixship. The way to deal with this is to blast away at its central scrolling defences (situated at the very centre of the ship) before letting fly at its exposed heart - or is it a face? As our picture shows, this operation is best carried out in Team mode, where two players compete side by side.

SSI brings us the latest board/wargame translation from table-top to computer. But is the revolution really worth fighting for?

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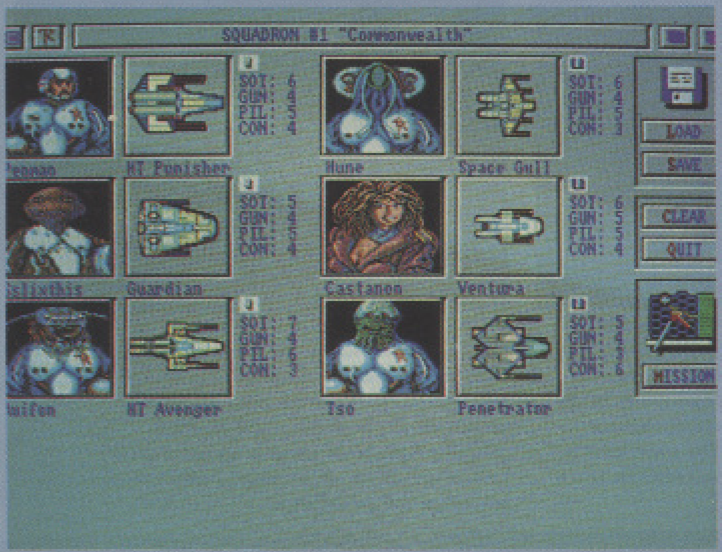
THE RULES OF ENGAGEMENT are simple - kill or be killed. The rules of the game, however, are a little more complex. Each turn is broken down into three areas: movement, targeting and firing. Each ship is issued its orders in turn and once everyone has been told what to do, the action is carried out.

IF YOU THINK LIFE in the 20th century is hard, you should try the 69th! The galaxy has fallen under the rule of the Terran Overlord Government (TOG), which runs things in a Roman Empire style, sweeping over star system after star system in a bid to rule as much of the universe as possible.

A rebel group (there's always one, mouthing off and starting trouble), the Commonwealth, has pledged itself to fighting TOG where and whenever possible, bringing an end to the tyrannical rule that enslaves them all, striking a blow for freedom, justice and all that. *Interceptor* concerns itself with simulating the aerial dogfights that take place high up in the stars, with the player in control of a squadron of up to six pilots, either for or against TOG, embarking on missions that will help to win the war.

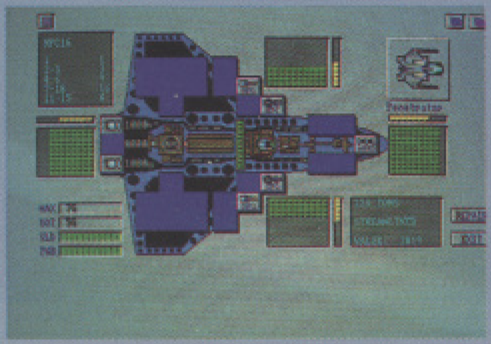


ONCE YOU have an opponent in your sights, it's time to let rip with your Laser Cannons, your Thorium Plasma Projectors, your Scanner Silhouette Seeking Missiles or whatever else you have bolted onto your ship.



YOUR CREW is a motley bunch. There are four races other than human to choose from: KessRith, Ssora, Vauvusar and Baufrin (sounds like a cast list from Blake's Seven) - and, as ever, each have their advantages and disadvantages.

YOUR SHIP IS a complex little beast. At the end of each mission you will no doubt need some repairs, paid for with prestige. That doesn't mean you walk in to the shop, say "I'm Jake Steel, Hero of the Commonwealth" and get the job done for free. Prestige is measured numerically and is earned by destroying your enemy, completing your missions and generally staying alive.



THE WORD

THERE'S NO REASON why strategy games can't be aesthetically pleasing. *Populous* managed to look and sound spectacular (which probably accounted for its success in the mainstream market) and *Interceptor* should be no different - but unfortunately it is. The trouble with PC port-overs is that you get lumbered with standard PC graphics and sound (flat icons for ships and beeps for explosions). Interceptor would really have worked with an isometric view, if only to give an impression of altitude. Seeing two ships merged together in the same hex doesn't do much to inspire thrilling dogfighting action. But it's not all doom and gloom - strategically speaking, there's plenty of challenge. The missions are varied enough to prevent things becoming repetitive and the computer plays a very realistic game (going straight for the leader, escaping when things get too tough, covering each other's backs and so on). The control method works well, and accurately represents the table-top version. Unfortunately it's only likely to appeal to fans of the board game, mainly because of its 'wargamey' look and feel. SSI has missed the most important feature in its conversion. With the table-top version you get pieces of card to build the spaceships and look really good on the playing surface. All you get in here is a pack of descriptive cards. I feel cheated...

Expensive but competent strategy fare that could have benefited from better presentation

Paul Presley

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CHEAP 'N' CHEERFUL

THE 16-BIT POCKET POWER COLLECTION

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AT LAST 16-Bit budget software really has gone budget with the release of a new range of cheap 'n' cheerfuls at a genuinely pocket money price. The games on offer are a mixture of ex-full price games and previously unreleased titles.

There's something in the range to suit every taste from *Las Vegas*, a gambling simulation to *Mouse Trap*, a cute and colourful platform game. Some of the titles, such as Addictive's *Football Manager*, have previously been chart-topping full-price releases.

All of the games come attractively packaged in compact plastic wallets with an instruction leaflet. Unfortunately, we haven't got room to review specific titles here, but take a look - at this price you can't go far wrong.

SUPER CARS



GBH
£9.99

NOW THAT THE SEQUEL to this superb top-down racing game is out as a full-price contender, those who missed it the first time around are being given a welcome opportunity to sample its delights.

Set in a futuristic competition in which customised sports cars battle it out with each other in short tough races, *Super Cars* (first reviewed in Issue 17) provides plenty of action for even the most jaded joystick jockeys.

The basic action is similar to the classic coin-op, *Super Sprint*. You race computer-controlled cars on any one of nine tracks for between five and nine laps. There are three cars to choose from, each of which can be modified by buying parts from the buxom shop assistant. Opposing cars can be bumped or blown away, but they fire back. As if that doesn't make things tricky enough there are oil slicks, water and mud to contend with.

The superbly-playable action is complemented by amusing interludes featuring the car salesman and his awful jokes and Ron and Nancy's Results Service. Definitely worth buying for this kind of money.

☆☆☆☆

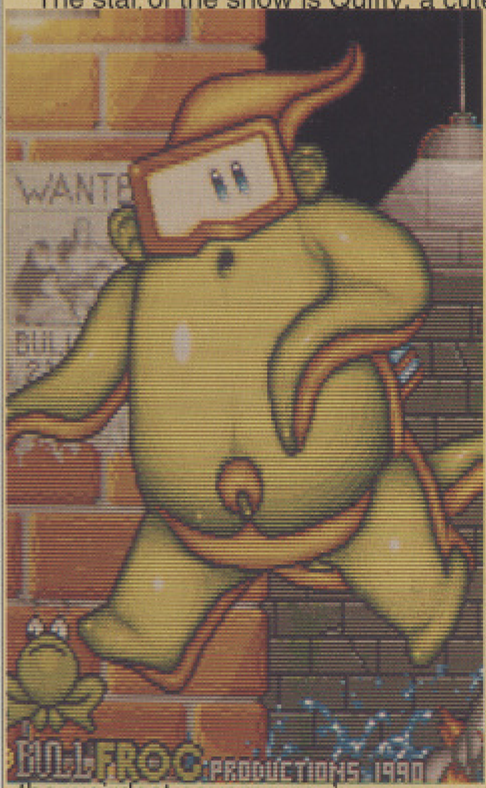


FLOOD

Star Performers
£10.99

AT FIRST SIGHT, *Flood* looks very much like a run of the mill platform romp, but five minutes of play is all it takes to put this Bullfrog offering (first reviewed in Issue 22) head and shoulders above most other games of this genre.

The star of the show is Quiffy, a cute green fellow with a pot belly who lives happily in a system of underground caverns. Happily, that is, until now. Something's gone wrong with his plumbing (corks!) and now his caverns are being slowly flooded. Not being a great swimmer, Quiffy must escape, but before he can do that he has to clear the trash left in each cavern.



What follows is an absolute riot as Quiffy jumps, runs, and swims his way through some of the weirdest caverns you've seen: populated with the likes of the Psycho Teddy, the Vacuous Gombo, and the Bulbous-Headed Vong. Fortunately there's a good deal of harmful hardware scattered throughout the caverns, including grenades, flame throwers, and dynamite with which to fend off the ferocious thingies.

What makes Flood a little different is the rising water in each cavern, Quiffy's ability to climb walls and hang upside down, and the ghost of his aunt who copies his actions and gradually catches up with him to drain his energy. Eminently playable. If you haven't got it, get it now!

☆☆☆☆☆

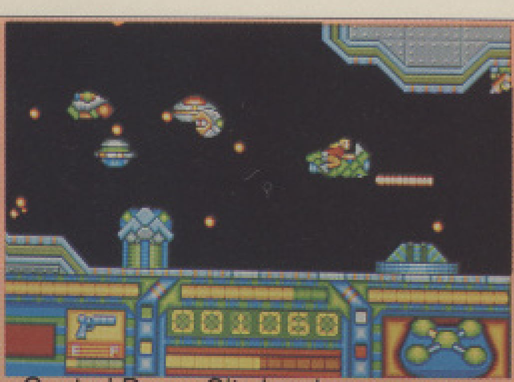
STRYX

Sizzlers
£9.99

SMALL IS THE FIRST WORD that springs to mind when describing *Stryx* (first reviewed in Issue 18). But don't take that to be derisive; in this case small is good.

In a fast-action game, it helps to see as much of the area surrounding you as possible, so it was obviously the designer's intention to make the sprites small and pack more into a single screen.

Anyway, on with the story. Earth's



Central Dome City has been overrun by paranoid androids. As Stryx (half-man, half-robot), your task is to eliminate the rogue robots and solve the puzzle in the central dome.

There are four sections. Each dome is a platform affair with colourful well-animated sprites. Underneath this is the hive, in which you pilot a ship in a tribute to Gravitar. Travel between the four outer domes and the central dome is by speeder bike in the tube, which is an excuse for a horizontally-scrolling shoot 'em up. And finally, once all four outer domes have been cleared, the colour-coded puzzle in the central dome must be solved.

Stryx is one tough cookie, but the variety should stop the rot from setting in too early. Probably only worth a look if you're a dab-hand with a joystick.

☆☆☆

VIOLATOR

Code Masters
£7.99

IT DOESN'T SEEM TO MATTER how hackneyed a shoot 'em up is, as long as it's got plenty of fast and furious action, and there's nothing that you're not supposed to kill, people will buy it. So it doesn't really matter what I say about this vertically-scrolling affair, it will still be snapped up by all the hardened shoot 'em up addicts out there. Nevertheless I am going to say something about it, so tough turnips matey!

Violator is a hackneyed vertically-scrolling shoot 'em up in which there is nothing that you're not supposed to kill. It's a bit like a poor man's *SWIV* - without the jeep. Your helicopter starts with limited fire power and a few smart bombs, and has to tackle all manner of attacking jets and tanks, not to mention innumerable gun emplacements. Fortunately there are occasional attack helicopters which, when shot, deposit - you'll never guess - a power-up.

The infrequent change of landscape just about manages to break the tedium of this 'seen it a hundred times before' job, but that's small consolation. The only thing I can say in its favour is that Violator is technically excellent. The scrolling is smooth and fast and the sprites are clear and flicker-free. Shame about the game.

Having said all that, you'll still go straight out and buy it won't you?... Thought so!

☆☆

LOMBARD RAC RALLY

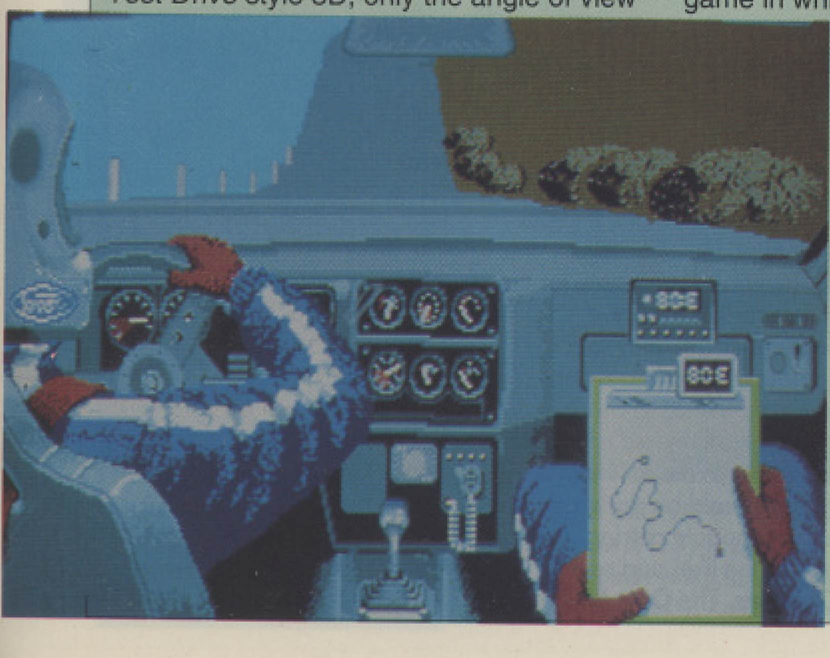
The Hit Squad
£7.99

MANDARIN HAD HELP from rally leaders Ford and the R.A.C. in putting together this sophisticated simulation of Britain's major rally (first reviewed all the way back in Issue 4).

The game's route takes you through the whole of Britain in five gruelling legs of three stages each. The view of the road is *Test Drive* style 3D, only the angle of view is far more realistic, which gives this simulation a lot more atmosphere.

A good proportion of the screen is taken up by the dashboard with fully working instrumentation. Additionally, the driver can be seen steering realistically as you take corners and change through gears, while the navigator holds a map board on which the route is slowly filled in.

You can earn money via a timed sub-game in which you answer rally-related questions. The cash can then be used to customise your car using a modifications screen on which you bolt all sorts of useful extras from stronger headlights to reinforced suspension. A souped-up car is necessary because 24-hour driving involves tackling all sorts of road conditions in all sorts of weather.



Lombard RAC Rally is both realistic and highly playable. It was worth buying at the original price and is a 'must' buy now.

☆☆☆☆☆

STAR QUALITY

☆☆☆☆☆
Excellent
(A must, essential, necessary...)

☆☆☆☆
Good
(You could do far worse)

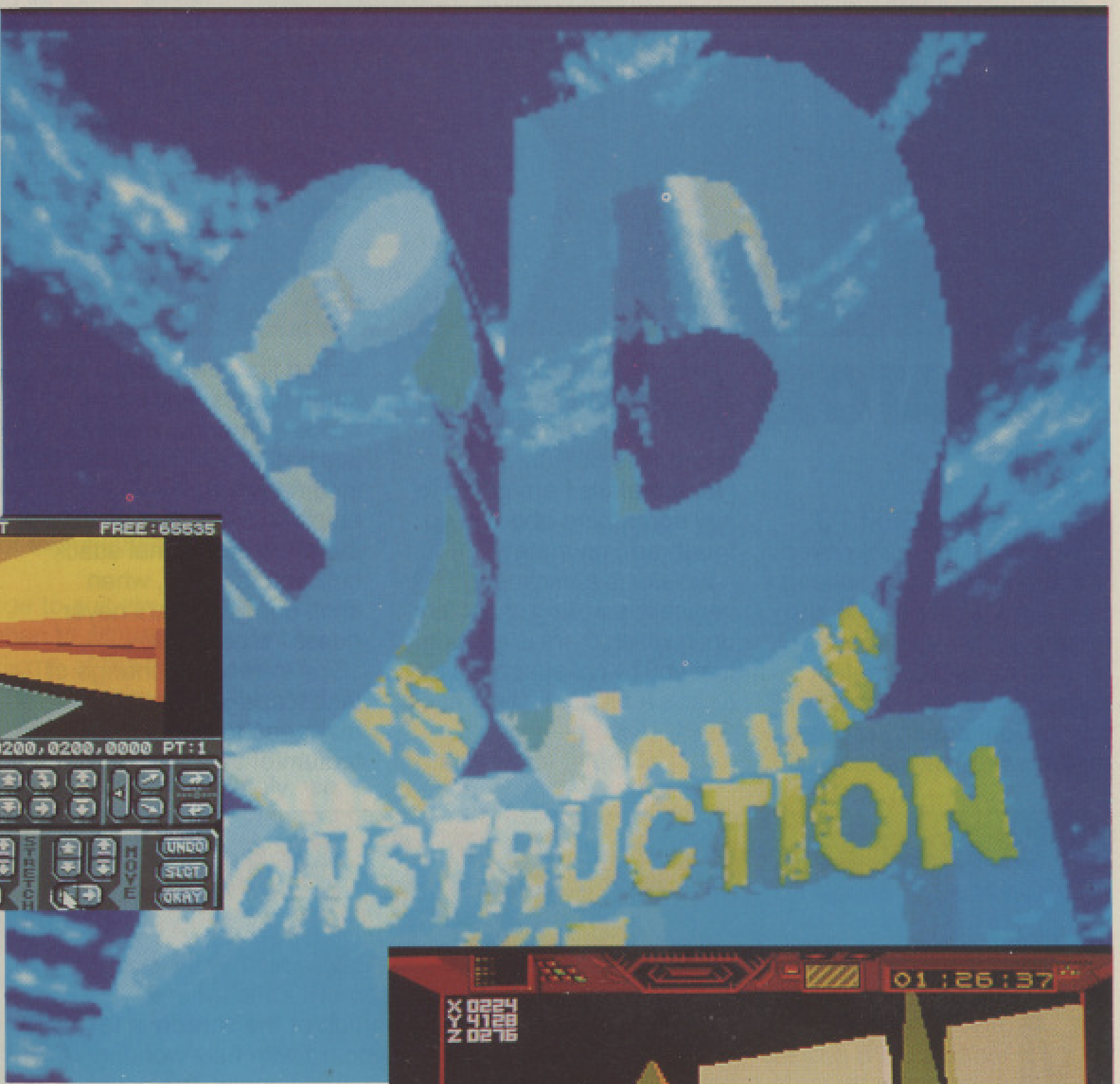
☆☆☆
Average
(Only if it looks like your kind of 'thang')

☆☆
Poor
(This is the 'worse' we were talking about earlier)

☆
Dire
(No, no chance, no way, under no circumstances...)

CREATE A GAME...

Sounds unbelievable? Well, it's true. Thanks to Domark and Incentive, you really can win a living, breathing CDTV! What do you have to do? Simple, just write us a game...





DON'T PANIC, IT'S NOT THAT HARD. Last month we reviewed Incentive's *3D Construction Kit*, giving it a massive 93 per cent rating, one of the highest ever received in *The One*.

Part of this utility's attraction is that it can be used to produce fully-playable stand-alone 3D games - and we want you to prove it.

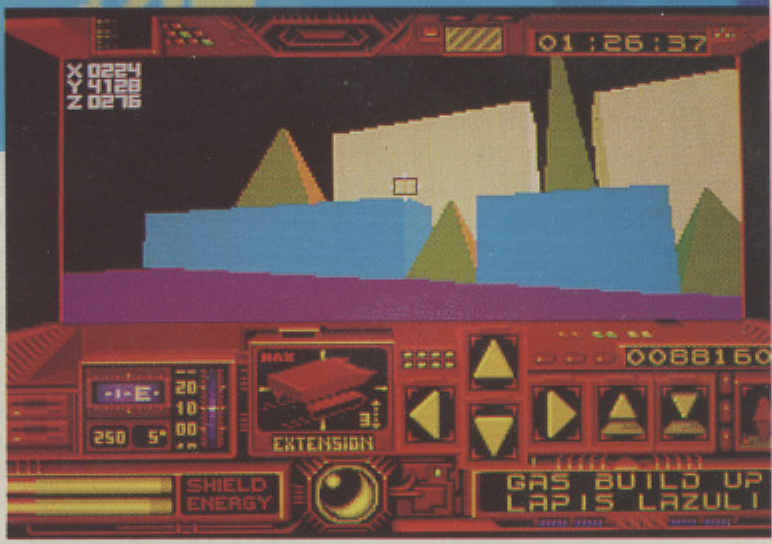
Use the kit to build a game to rival *Castle Master* or *Driller*, save it to disk and send it to us. It's as simple as that! The best game we receive will win its creator a gen-yoo-wine Commodore CDTV (see the feature in our May issue for details of this amazing machine).

How do you do it? Read on and all shall be revealed...

THE ROAD TO SUCCESS

To help you create your game of a lifetime, we've detailed a couple of little guidelines for you to follow. Nothing big, just some small points to keep you on the straight and narrow.

1. The game must be able to run on a basic machine and be compact enough to fit on our cover disk (after all, you want everyone to enjoy the fruits of your labours don't you?). For this reason, data must be restricted to 300K (use your operating system to catalogue the disk if you're not sure).
2. Full instructions must be included, giving details of all key commands and strategies. A synopsis of the plot would also be useful - this, like the instructions, should be typed (or very neatly written) on as many sheets of paper as are necessary - please use only one side of each sheet though.
3. Don't forget to include your name, address, telephone number (daytime and/or home) and age on both the disk's label and a separate sheet of paper.
4. The final closing date for the competition is **Friday, September 6th**. However, entries received in advance of that date will stand a better chance, as the team will have more time to assess their merits. Entries should be packaged in an appropriate carrier (jiffy bag or the like) and sent to: **3D Creations, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**. Judging will be carried out by a panel consisting of employees of The One, Domark and Incentive.



The winner will be announced and the prize awarded at this year's CES in Earls Court, while the winning entry will be published on the cover-mounted disk of The One's October issue.

SEVEN INCENTIVES FOR CREATING A GOOD GAME

In order to help you get your inspirational juices flowing, Ian Andrew and his team at Incentive have offered one or two (actually seven) helpful hints to game designing.

1 The idea has to be an original one. Obviously, there are only so many settings you can use (science-fiction, medieval, present day and so on), but characters, names and locations must be original. No heroes called Luke Skywalker or vehicles called the Tardis please.

2 Make sure the graphics are interesting (sounds obvious, but you'd be amazed at what some of the designs in this office have looked like!). Base your constructions on interesting architecture rather than just simple cubes and pyramids. Using two different shapes together can often produce even better shapes.

3 Animation can be an effective device. Try to bring your world to life rather than having a boring static environment. You will find that even something as simple as a flashing neon sign will go some way to adding interest to your game.

4 Grab the player's attention from the start, pull him/her into the game and don't let them go. There's no point having 30 levels of boredom followed by the best thing ever, as no one will want to play past level one. If it's good, put it at the start.

5 Don't be afraid to use multiple locations. Obviously, the memory allowance will limit you, but try to create plenty of different rooms within the guidelines. It's not as hard as it looks.

6 Start the puzzles off on a simple level, gradually making things harder as the player progresses. If you stump them for hours at the first door, people will soon get bored and turn off.

7 Try to include a decent storyline that covers both the background to the game and the player's aims and objectives. There's nothing worse than just saying "here's a maze, get to the end."

WIN A CDTV

YOUR GATEWAY to a world of creativity. Incentive's 3D Construction Kit is a versatile and powerful game designer - and it could win you a CDTV.



CAPABLE OF storing more information than a box of Trivial Pursuit cards, able to access information faster than a speeding library clerk, more powerful than Locoscript 3.0. Is it a video? Is it a CD player? No, it's the Commodore's Dynamic Total Vision - and it could be yours!

THE COMPETITION IS ONLY OPEN to registered users of the *3D Construction Kit*, so remember folks, fill that card in and return it. Entry is forbidden to employees of EMAP Images, Domark and Incentive and their friends and relations. Entries which fail to comply with the guidelines opposite will be regarded as null and void - no matter how high the quality. And finally, as ever, the editor's decision is final and no correspondence will be entered into.

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GAME PLAY

156 - 157 ALL NEW STAR TREK Take to the controls of the USS Enterprise
278 ARCADE GAMES 1 GravityWars, MissleCommand, Ameba, Cosmoroids, Asteroids
279 ARCADE GAMES 2 Slot, L-cycles, laserStrike, pyramid, tunnel, stonage, Tryclop
283 PSEUDO COP Shoot Em Up based around the ED-209 Character from robocop
446 BIONIX Impressive intro to a good game, difficult in parts
447 RECREATION GAMES Empire, Jackland, Pacman, BlockOff, Gravwars, Hockey
448 PACMAN Maze game where you must eat dots and avoid ghosts. Good
471 ST BASH Space invader clone, taking the mick out of the Atari ST
472 ED-209 Shoot out game, blast dogs, Batman, Turtles. Language may offend.
509 LEARN AND PLAY 1 Blackboard Maths, colorpad, Worm, Cat&Mouse, Shark
510 LEARN AND PLAY 2 StepStone, Wheel of Fortune, Flower, Puppy, Tug, SpellQuiz
567 FRANTIC FREDDIE The game converted from the C-64 in all its glory
569 SUBCULTURE Nice Shoot Em Up, Only 1 level but you can buy the full game
571 TREASURE ISLAND Game for Kids, help the pirate find that treasure
596 COLOSSAL ADVENTURE Text adventure, also World Adventure
597 JEOPARDY Risk game for the Amiga. Does not work on Fat Agnus Amigas
598 BATTLE FORCE Strategy war game against robots. Very Detailed
626 THE EVIL DEAD GAME Splatt evil dead people over your living room
639 MOIRA Text Adventure based around the dungeons and dragons theme
674 GAMES GALORE 1 Drip, tiles, Quiz, O&X's, Ameba, Chess, Yatzee, Othello
675 GAMES GALORE 2 Welltix, Skyfight, Bouncer, Jackland, LArn, Bluemoon
676 GAMES GALORE 3 Gravatak, Asteroids, PingPong, MiniBlast, Orbit3D
677 GAMES GALORE 4 Mr Munk, Backgammon, Diplomacy, Car, Mutant, Chess, EygyptRun
678 GAMES GALORE 5 Cosmo, Cat&Mouse, Mazeman, Rollon, Trivia, Pharoah
679 GAMES GALORE 6 Tint, Jumpy, Def, ATC, C-Robots, SinLine, King, Rats, SB
689 7 TILES What a great game ! Cross between Speedball and Kick Off
701 - 702 US STAR TREK A Strategy game where you pilot the USS Enterprise
703 WACKO IN WONDERLAND Fantastic preview of a new game. Very good
713 YELP Nice painter type game, fill in the squares to gain points
714 NU Shoot em up game, very difficult, but with good graphics
761 PD GAMES Tans, Rollerpede, Cave Runner and Amigoids. All superb games.
762 - 763 NETHACK DISK A Dungeons and Dragons game and adventure.

THE DEMO SCENE

133 CRUSADERS BACTERIA Best selling music disk 8 Superb tunes by Dr.Awesome
218 KEFRENS JUKEBOX Very well presented music disk with some pumpin tracks
223 DIGITAL CONCERT 3 A superb remix of house music 12 minutes of it !
225 DIGITAL CONCERT 5 The Power, Touch Me, Kaos, and Keep Bustin. BRILL
424 SOUND OF SILENTS A Chart topping Music disk. Eight Brilliant songs
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562 MANIACS OF NOISE Very Very impressive music from Hollands BEST Musicmen
649 EQUAMANIA II Fab Dance music and lots of bouncing Graphic Equalizers
650 MUSIC DREAMS Twenty Fantabulous songs by Twins of Phenomena. Get it
672 - 673 SILENTS BLUES HOUSE Superb music disk as reviewed in the one
721 GROOVE IS IN THE HEART Remix of the chart topping song by Deelite
136 FRAXION "REVENGE" Cartoon style horror movie with video controls
149 KEFRENS MEGADEMO 8 Superb Jesper Kyd music, Mega Vector FX plus more.
151 AMIGANUTS 554 The REBELS COMA demo on one disk plus some more
152 CeBIT 90 DEMO Superb demo from Red Sector, Vectors plus fab music
164 SCOOPEX MENTAL HANGOVER The BEST ever demo. Get it for your Amiga now
173 - 174 RED SECTOR MEGADEMO Still going strong after all this time. Good
252 - 253 BUDBRAIN Superb demo with an acid house video, Jokes, Movie.
254 TRIP TO MARS A Superb Realtime 3D Vector trip. Great music too !
257 CRIONICS MEGADEMO The Mega Maddonna demo plus two more. Fab music
258 SILENTS Blue house multi part demo. Just superb stuff
426 CRIONICS NEVERWHERE Madonna demos, filled vetor worlds. Great music
549 HUNT FOR THE RED OCTOBER DEMO Incredible Filled 3D Vector demo by CRB
599 BUDBRAIN 2 The're Back .. House music video,cartoons, and more. Get it
610 TOTAL TRIPLE TROUBLE Move that copper .. great music, well cool FX
645 SYSTEM VIOLATION Very neat ... Classy music ... cool effects. Great
646 MADNESS II Jolly demo by Anarchy, Great music and very well done
647 HYSTERESIS Incredible vector demo, one of the best we have seen
693 PHENOMENA - INTERSPACE Nice style .. spooky demo by the swedes
707 PHENOMENA ENIGMA Totally Amazing demo with a filled vector trip
723 SHINING VECTOR EXTERMINATOR Incredible new effects never seen before
765 - 766 CEREBRAL DELIGHTS "NEW" Goldfires *latest* demo, a Superb music disk

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141 SOUNDTRACKER MODULES Axel F, Doc, SLL6, SLL8 and more for use in ST
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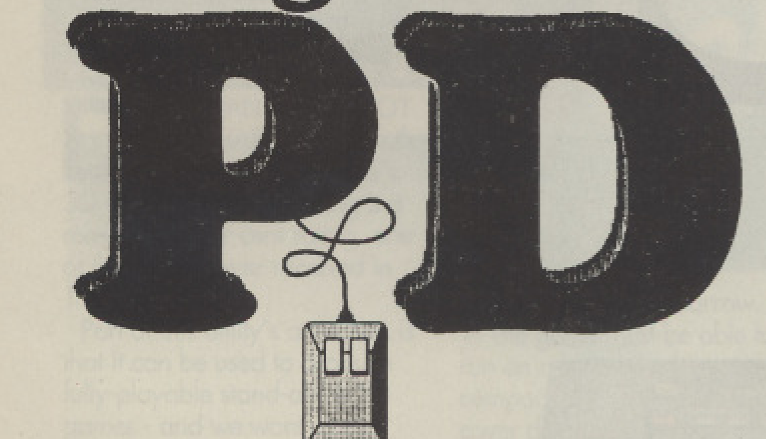
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THE ART OF STRATEGY

PART IV RUSSIA AND THE PACIFIC

Matthew Stibbe concludes his history of strategy with a look at the war at sea, on the Russian Front and on the computerised battlefield.



IN *MEIN KAMPF*, Hitler promised to expand eastwards to create living space ('Lebensraum') for the Germans in conquered Eastern Europe and Western Russia. However, the rich oil-fields of Southern Russia and the potential supply of raw materials and food were probably as important as space in his plans.

In grand strategy terms, this was the war Hitler had been waiting for, the war in the West was just preparation. England was, however, a perpetual thorn in his side, which had not been removed after Dunkirk or subdued by the Luftwaffe.

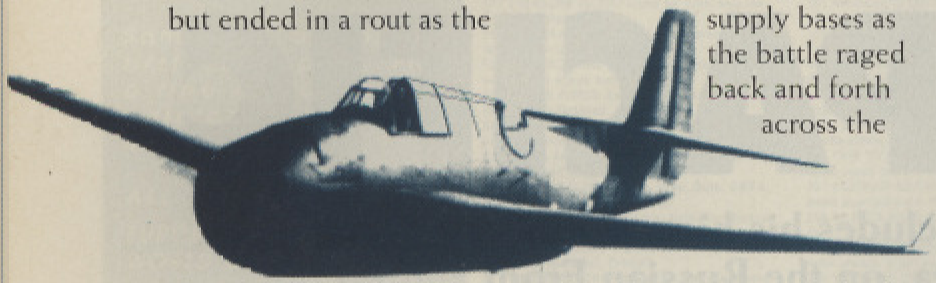
Hitler thought that he could defeat the Russians in one campaign, so he didn't concern himself with the prospect of a war on two fronts. Originally scheduled for mid-May 1941, the invasion of the USSR - Operation Barbarossa - was delayed until June 22nd by Hitler's campaign in the Balkans. The initial attack, by 121 divisions, took place on a 3,200 km (2,000 mile) front from the Baltic to the Black Sea. There were three main lines of attack - in the North, the Centre and South; the targets were Leningrad, Moscow, and Stalingrad.

Following the Ribbentrop/Stalin pact, Stalin was convinced that Hitler would not attack, and he interpreted Allied warnings of the invasion as deliberate provocation by the English and Americans. The onslaught took the Soviets entirely by surprise. In the first 18 days the attackers advanced 640 km (400 miles), capturing 300,000 prisoners, 1,000 tanks and 600 guns. Two months after the attack began, the northern group was at the gates of Leningrad, the centre had captured Minsk and Smolensk, and the southern group, Kiev. The Soviets retreated, adopting a defence-in-depth strategy.

After quarrels and indecision amongst his generals, Hitler decided that it was best to concentrate on a central offensive against Moscow. After another delay, the Germans finally began moving from Smolensk, but they were plagued by autumn rains and, in late November, by snowstorms and sub-zero temperatures. In early December the Germans entered the suburbs of Moscow, but on December 6th, General Georgy Zhukov began a Soviet counter-offensive that forced the Germans back. This was the beginning of the end for the German *Blitzkrieg*.

The following year a

redoubled offensive by the Germans met with failure at Stalingrad and Leningrad. The 1943 campaign was a desperate last bid by the Germans, but it was foiled at the battle of Kursk, which began as a German offensive on July 5th 1943, but ended in a rout as the German army lost half its tanks.



As the Russian steamroller pushed back the German lines, Hitler refused to consider a tactical withdrawal to a better defensive position or a strategic withdrawal from the Russian campaign. By the end of 1944, the Russians had entered German territory and seemed unstoppable.

WAR IN THE PACIFIC

Events in the Far East present a completely different strategic picture to those in the West. Instead of huge armoured forces clashing on the central and east European plains, the war in the Pacific was a naval war. Key factors were the control of sea lines of communication and major strategic bases: Hawaii, Guam, Wake Island, Malaya and the Philippines were important air and fleet supply bases as the battle raged back and forth across the Pacific in a series of island-hopping campaigns.

The first blow fell at Pearl Harbour, but almost simultaneously the Japanese attacked Wake Island, Guam, British Malaya, Singapore, the Dutch East Indies, Burma, Thailand, and the Philippines. The fall of Guam and Wake Island cut off the U.S. communications line between Hawaii and the Philippines. Japanese expansion was driven by its need to acquire raw materials - its strategy was to cripple Allied sea power in the Pacific, while capturing areas in South East Asia which had vital supplies of raw materials.

SECOND FRONT

THIS GAME COULD BE described as 'Son of Eastern Front'. As its subtitle 'Germany Turns East' suggests, it is a simulation of Operation Barbarossa. The player can take control of either German or Russian forces - alternatively there's a two-player mode in which each side is controlled by a different player.

The game starts in either 1941 or 1942, with the appropriate array of forces on either side. Victory is determined by the number of cities each player controls - for example in 1941 the Germans must capture up to five points' worth of cities, where Moscow is worth three and towns such as Stalingrad and Leningrad are worth one point. This sounds easy, but the German player is separated from these cities by more than 1,000 km and at least one arduous winter campaign.

Units are moved over the 'hex-based' map in a standard fashion (with each different kind of unit having a certain mobility allowance), with movement and combat taking place in weekly blocks. All the units' orders are set up during the orders phase, and executed during the combat phase.

What makes the game different from Eastern Front is that it also takes into account air power, action on other fronts, production and supply - by doing so, it provides a greater strategic challenge.

Units in the game are organised into a hierarchy, with a series of headquarters and units right down to squad level (tens of men). The player can only manoeuvre units at corps level (units of tens of thousands of men), but the detail helps to make the game seem more accurate, especially as combat can be viewed on a squad-by-squad level. Above corps there are army and then group headquarters. Above all that there is Oberkommando Wehrmacht (OKW to you) - Germany's general staff.

This hierarchy determines the way that supplies, reserves and air support are distributed. You can also change the composition of individual corps units, by transferring divisions to and from other corps. Headquarters have an area of influence within which units can receive supplies, and which partially determines the control of any particular piece of land. Such influence over territory is very important, because it can determine whether or not a unit is behind enemy lines - with disastrous consequences if it is. Conversely, if an armoured unit is able to penetrate enemy lines and still remain within the influence of its HQ, it can still receive supplies while seeking out enemy HQs.

The weather was a major influence on the invasion of Russia. The winter of 1941 halted Hitler's armies just 20 miles short of Moscow, just as the winter of 1812 foiled Napoleon. Weather in this game comes in four varieties - clear, rain, snow, and blizzards. Each has a progressively worse effect on mobility, effectiveness and air support.

I played the game mostly from the German side - overall, I found it a challenge at the easiest levels, and the computer's AI seemed to be quite efficient at spotting my weaknesses. This game has inherited the good things from its spiritual ancestor, *Eastern Front*, but has added a great deal to this classic subject. It is perhaps a little more involved than most games (and the manual does little to help clarify things), but I can strongly recommend it.



SILENT SERVICE II

THIS IS THE SECOND in MicroProse's series of re-releases of old games revamped for 16-bit machines. It's a more original rendition of the subject than its stable-mate *F-15 Strike Eagle*. It deals with submarine warfare in the Pacific during World War II where the player can command one or more historically-simulated submarines and engage Japanese forces throughout the Pacific.

Missions can be individual or part of a wartime campaign. Set against a historical background, the wartime campaigns can be the most challenging, because the odds are often stacked against the Americans, especially in early parts of the war. This ensures a shifting play balance and continued interest. A map of the Pacific shows progress in the war as the player moves around the latest hunting ground.

One annoying thing is that the progress of the war is completely unaffected by your success. I sank three aircraft carriers and a battleship in two years, and during the war this would have dramatically shifted the balance of power. As it was, it had no effect. This feature is great for learning about the course of the war, but doesn't really seem to have any game function. This is, however, a minor quibble - otherwise, the game pays great attention to historical detail.

My favourite features are the digitised speech and sound effects, and the fabulous 'through-the-periscope' view of enemy ships. It is genuinely fun to play, although lying in wait for a battleship can be quite nerve-wracking. Overall, this is an accurate simulation, and a good way of spending a few evenings.

THE One

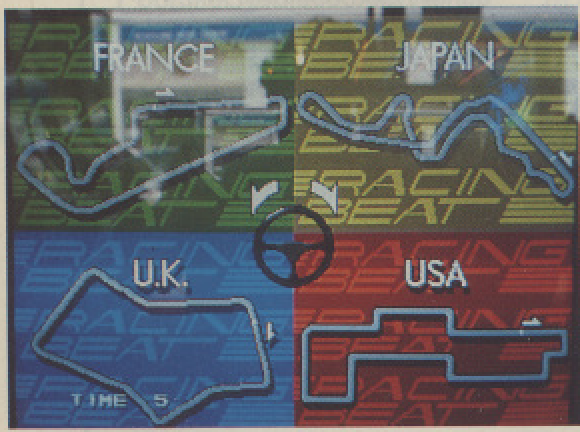
ARCADES

Strange things are happening down at the arcades this month, with spooky stuff from Jaleco, déja-vu from Taito and multiple personalities from Capcom - John Cook reports from the other side... the other side of the office, that is.

RACING BEAT

Taito

RACING GAMES - I love 'em. From the monochrome *Sprint* of over 10 years ago to present day classics such as *Indy Heat*, from Sega's ancient and hideous *Monaco GP*, through *Pole Position* to my recent fave, *Final Lap*. Give me that steering wheel, a fake accelerator, throw in a few coins and take me away...



Yup! Driving games are popular - and for different reasons, depending on whether or not you have one of those attractive day-glo pink bits of paper the Government likes to call a driving licence.

If you're too young to be in legal possession of one of these, driving seems to be one of the coolest things possible - rather like snogging in public. It opens up a whole new world of opportunities to get up other people's noses - you can drive through red lights, worry pensioners at pelican crossings, sneer at Lada drivers, do handbrake turns in multi-storey car parks and generally be a 'boy racer' (incidentally, a demonstration of recommended driving technique can be gleaned from a video called *The Driver*, starring Ryan O'Neil, a must for all turbo nutters).

For the uninitiated, driving games give you a chance to bone up on your technique before getting in front of a genuine driving machine and risking your neck for real. But for us harassed creatures who do own a set of wheels, they perform an entirely different function. They are what we wish it really was like, out there on the open road: no flashing blue lights, no M.O.T., no insurance. Just a wonderful fantasy of a big engine, no speed limits and overtaking without checking the mirrors. As I said, I love driving games! Manufacturers love them too - and Taito has decided to enter the fray for the first time in ages, with *Racing Beat*.

Looking at Racing Beat, you might be forgiven for thinking that you were looking at Final Lap - as both the unit's styling and the general look of the screen are similar, but there are some differences of course.

To begin with, there's a selection of four different tracks to race over, from USA (dead easy) through UK, France and up to Japan, which is twisty and difficult to learn.

Controls are simple, with the conventional wheel and pedal configuration, and a 'hi-low' two-position gear lever on the right of the display. This also has a small button on the side, which is used to enter the pits. Pits? Yes, you Formula 1 fiends you, the thing about Racing Beat is that an extra element of realism has been throw into the gameplay.

Looking at the screen, you'll see there's a icon of a tyre on the lower right hand side. This decreases as you skid around corners. As this happens, the cornering characteristics of your



ACTION, SHOOTING PUZZLE

Capcom



THIS IS A NEW DEVELOPMENT - Capcom has put three new games inside one cabinet, with the punter choosing which one to play after the slot has been filled. The three are *Midnight Warriors*, *Chariot* and *Don't Pull*, described respectively as Action, Shooting and Puzzle (hence the name!).

If you've played *Willow*, a previous Capcom title, then you'll be familiar with the gameplay in Midnight Warriors, where one or two of you get out on the horizontal scrolling search for the Chariot Of Light that will free the world from the bad guys. In Chariot, you seem to be flying one in a *Nemesis*-style bash. Finally there is the unrelated Don't Pull, a cutesie *Pengo* variant.

All three have a very high standard of graphics and gameplay - I went into testing thinking they'd all be a load of rubbish and was proved pleasantly wrong. Mainstream stuff for sure, but well crafted and all worth playing. If only *Playchoice-10* was like this!





car change - so that once you're down at the bottom of the indicator, trying to take a bend at high speed is not to be recommended.

Each lap, you have an opportunity to nip into the pits and get a new set of wheels, which will enable you to throw the motor recklessly into the bends - but will lose you time while the mechanics are rummaging around the axles. Whereas, if you are Mr. Boring Careful Driver, and try to conserve your rubber - you may not need a pit stop during the race... which could give you the advantage of those extra few seconds.

Although there are computer-controlled cars littered about the track, it's much better if you can find another human being to play against you - which brings in that feeling of competitiveness.

Offset against the extra gameplay element of pitstops, 'though, for me, Racing Beat doesn't quite deliver in the graphics and sound department when set up against recent two player games like Sega's *GP Rider*, and the cars somehow felt less responsive than in Final Lap.

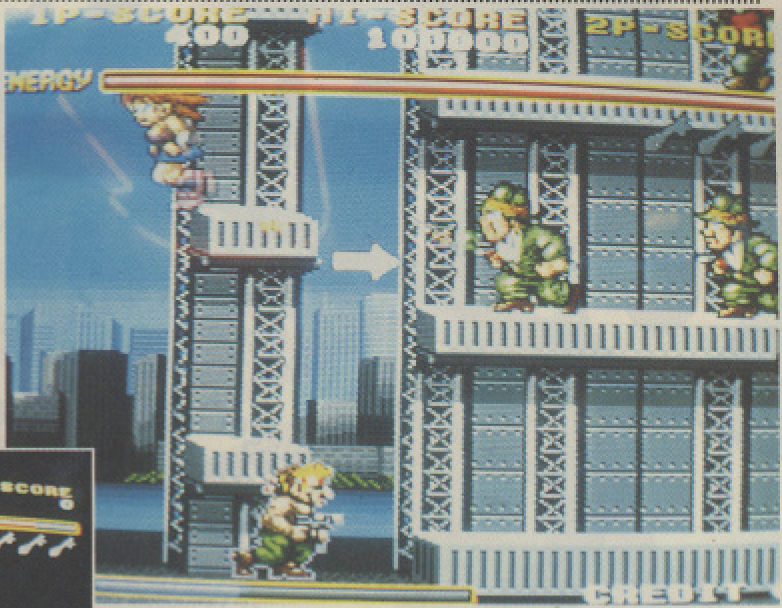
But it's an interesting variant on a tried and tested formula and even given that the implementation is competent rather than inspired, worth minor investment by any budding Mansells.



AVENGING SPIRITS

Jaleco

THERE HAVE BEEN a lot of strange personas that players have been asked to adopt in arcades: Monkeys, Aliens, Birdies, Girlies - you name it. But this time, Jaleco has gone one further giving you the opportunity to become a ghost, and 'possess' your way to victory!



You have been shot to death by your girlfriend's kidnappers, but her Dad, a researcher in things spooky, brings you back and gives you instructions to go get her! This comes down to jumping on baddies and possessing them, so you enter into their bodies and control their movements.



Naturally, you also get to take on their individual characteristics - so if you take over a lithe girlie baddie, you get to be agile, take over an agent and you get to fire a gun, take over a dragon, and you get to breathe fire.

Nice trick - but when your host hits the dust, you have to get back inside another one pretty sharpish, or you run out of spook energy.

This isn't destined to be a classic, but it has enough originality and nice touches to make it worth a few





Proof that three into one does go! Puzzlers (above), blasters (right) and platforms (below) combine in one machine.



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CENTRAL LONDON has plenty of good arcades if you know where to look - some seedy but cheap, Las Vegas in Wardour Street for example, some glossy and expensive, like Funland in the Trocadero, where you can find amazing stuff such as Virtuality and the R-360. But if you're looking for the very latest PCB games, then you have to make a bee-line for Electrocoin, in Tottenham Court Road, next to Goodge Street Underground station.



This is the test site for many 'Beta-test' boards (this is the state that games appear in before they're finally finished) so you often get to see games months before they get into full distribution - from big names like Capcom, Data East, SNK and Jaleco. Recently refurbished, it's essential if you are an arcade fiend and are visiting Central London. And don't forget to take a lot of dosh!

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Send Cheques or Postal orders to VIRUS FREE PD, 23 Elborough Rd, Moredon. Swindon, Wilts, SN2 2LS. England

Access

TEL: 0793 512321 FAX: 0793 512075

VISA

Where is there a wealth of untapped programming talent just screaming to be used? Where can you see graphics to make your hair stand on end? Where do programmers from Sweden, Norway and Denmark regularly greet each other in illegible scrollers? Where? Right here in...

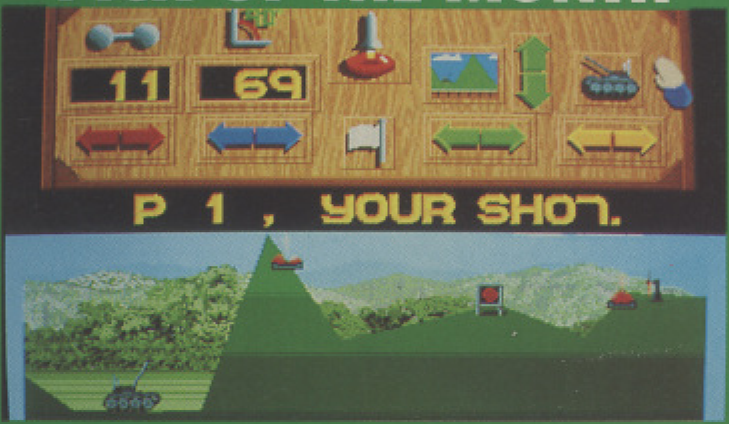
the DEMOS DOMAIN

AT LONG LAST, demo companies are beginning to break out of their 'minority' shell. How? Well, the biggest news to rock this scene in the past few months has been 17 Bit Software's decision to launch its own full-price software label (almost full-price that is, as the games will retail for £9.99).

The first title to be released will be the martial arts sim, *Full Contact*. Unfortunately it arrived a little too late for review purposes, but from what we've seen of it, it could rate pretty highly.

Like all good ideas, this one has been quickly followed up. Since 17 Bit's announcement, two or three other demo companies have taken the plunge and are about to launch their own software labels. What makes this move so special is that the games that will come out of it will have some of the best graphics and sound around (just take a look at some of the pictures on this page to see what they're capable of). Hopefully, the world of Amiga games will never be the same again.

PICK OF THE MONTH



TANX

WHO WOULD HAVE THOUGHT that the words 'left a bit, right a bit, up a bit, down a bit' could have inflicted sheer terror into the hearts of men? That's exactly what happens in *Tanx* (part of the compilation on disk 761) from Start Computer Systems - a game jam-packed with nerve-wracking tension and atmosphere.

Two players face off in identical tanks from either end of a two-dimensional shooting range. Taking turns to lob their shots over such obstacles as wind current generators (that affect the height of the shot), fans (that affect the direction) and hills, the aim is, quite simply, to blow the opposition tank up.

Although Tanx is two-player only, it's still worth buying, especially as the other four games on the disk are also fairly decent.



GRAPHICS

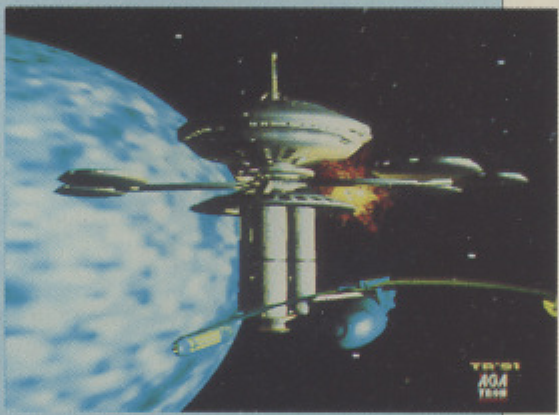
THE GODS ARE BACK AGAIN, this time on a slideshow disk called *Proud Moments* (above). Fantasy shots of varying quality (plus a couple of, shall we say, risqué pictures) make up the disk.

Another risqué subject, Madonna, is probably better known for her sonics than her visuals (although her visuals aren't that bad either), so it seems fitting that she only provides the music for the *Plasmutex* demo. An excellent *Vogue* mix gives the ears something to do while your eyes are concentrating on the stylish pixel displays and blurred images.

If your head isn't reeling after that, then *Total Confusion* from Utopia will probably finish the job. Sensibly though, the best thing on the disk is a short piece of starship animation.

Also on the animation front is *Tools Of The Trade*. Short and sweet, it involves a mouse running around a joystick. Simple as that.

Visual delights are also on offer from the first of two appearances by the near-legendary Tobias Richter (he of *Star Trek* fame). Departing from his usual breathtaking animations, Mr. T. treats us to a slideshow of *Star Trek: The Next Generation* pictures (above). According to the disk, he's working on a ST:TNG video. We can but wait.



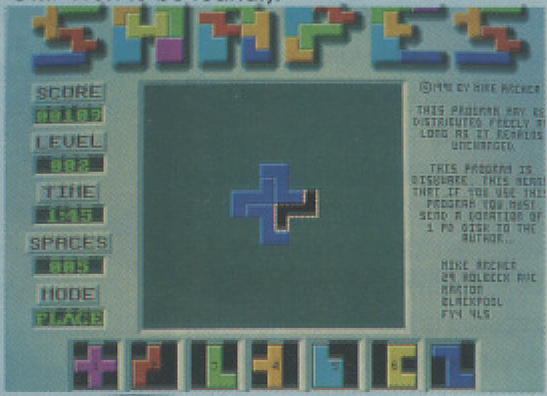
GAMES

NO SHORTAGE OF GAMES this month (anyone would think it's the Olympics). *Games Galore Volume Four* has a bundle of good quality titles (and one real turkey called *Egyptian Run*, but let's not go into that), the best of which is *Car*: a series of one-player races across different tracks, each littered with obstacles such as walls, potholes, ice and mud.

Iit may only have a limited appeal (you'll probably be bored of it within a month), but it's cheap and cheerful and moves faster than the Conservatives out of Monmouth - now that can't be bad!

Zeus is heralded as the first ever Gameboy-to-Amiga conversion (can this be true?) and certainly looks like it. Don't be put off - once you start playing it becomes quite absorbing. The idea is to push similar blocks together and make them vanish, clear a screen and you clear a level.

Zeus isn't the only puzzler currently available. *Shapes* is a *Tetris*-ish affair, the purpose being to slot shapes together to fill the overall area. *Cubulus* marks the second appearance of Tobias Richter (see Graphics) in what can only be described as a two-dimensional Rubik's Cube (and not a hint of *Star Trek* to be found!).



SOUND

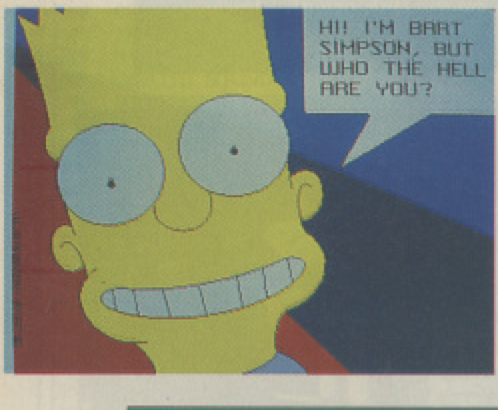
"MONSHTER SHOUND ANIMAL. Up the Villa!" So much for the Nigel Kennedy impersonation. Vivaldi's *Four Seasons*, in all its glory, has made it onto the Amiga, hopefully opening the door to a whole string of classical greats (what do you mean you prefer Betty Boo?). All of the movements are rendered in above-average quality and are well worth a look if you want a change from the usual



Jarre-esque sounds.

And speaking of the Jarre-esque, *Overload* from Jetset contains six pieces of superb keyboard music, with a menu taken straight from the Braun Independent Music Charts from Sky TV's MTV channel.

That other Sky classic, Bart Simpson is back yet again in another mix of *Do The Bartman* (left). It's not as good as last month's offering, but it might be worth a look if you're a real die-hard Simpson fan.



Other goodies this month include *Cerebral Delights*, two 'laserdisks' of great muzak, *Maniacs Of Noise*, a selection of tunes from games such as *Unreal* and *Mysterious World*, and *More Than Music*, a 20-minute extravaganza (left).

Finally, *Music With A Message* is certainly that. I'm not sure if the demos scene is the place to carry out personal vendettas, but the messages with the music seem to be targeted at a crime that affected the programmers. Still, if you can put the morals aside, it's a great tune.

WHERE TO GET 'EM

Tanx (Disk 761), **Star Trek Slideshows** (699) **Cerebral Delights** (765 & 766) and **Maniacs Of Noise** (562) are available from:
Start Computer Systems, Barbican House, Bonnersfield, Sunderland SR6 0AA.

Proud Moments, Tools Of The Trade, Games Galore Vol. 4 and **Substance** are available from:
Virus Free PD, 23 Elborough Road, Moredon, Swindon, Wilts. SN2 2LS.

Jetset's Overload (1053), **Zeus** (1058), **Plasmutex** (1035), **The Four Seasons** (1050 & 1051), **More Than Music** (1034), **Aurora** (1039) and **Silents** (1026) are available from:
17 Bit Software, P.O. Box 97, Wakefield WF1 1XX.

Do The Bartman is available from:
Games Domain PD, 22 Broadwater Crescent, Stevenage, Hertfordshire SG2 8EQ.

Shapes and **Cubulus** are available from:
Riverdene PDL, 30A School Road, Tilehurst, Reading, Berkshire RG3 5AN.



MEGADEMOS

NOT MANY MEGADEMOS to be found this month, but what there is, is surprisingly good. Aurora's latest features the usual collection of filled 3D objects spinning against a starfield, plenty of vectorbobs bouncing around the screen and what is possibly the most illegible scroller yet seen (even they admit it!).

Global Trash from Silents (above right) starts nicely with a simple 3D box that starts mutating in all manner of ways, followed by plenty of vectors, a superbly ray-traced space ship, very much in the *Psygnosis* mould and ending with one of the nicest ray-traced screens ever. Finally, *Substance* from Quartex contains a nice-looking (but still unreadable) 3D scroller and plenty of shiny bubbles.

Sic Transit Un Gloria Est Levelinium Stuckus. Or roughly translated, it's...

BRIAN NESBITT'S HELPING HANDS

OKAY, LET'S TALK PRIZES. As one Gordon Gekko once said, "Greed is good." Well it certainly seems to motivate you little devils to send in tips galore, doesn't it? Two months ago our software shelves were straining to hold all the games up. Nowadays they're starting to grow spider's webs.

Allow me to sort out the way things work:

CHEATS

Each month one of the cheats I receive will be my Star Tip and will win a free piece of software from our severely depleted stocks. Now, I know that many of you send the same cheats in, so from now on it's going to work on a 'first out of the hat' basis. Everyone that sends in the same Star Tip will go into the draw and the winner will be picked from that.

HELPING HANDS

The reward here is simply receiving an answer to your query. As always, there's never enough room to print all of your problems, so if your question doesn't appear one month, hang on in there. It'll be in our files and we'll get to it eventually. Sorry 'bout that.

CONTACTS

Every Contact gets a piece of software from our catalogue due to their unselfish nature and bravery (well, how would you like to get calls at four in the morning?).

Okay, those are the incentives, so get tipping and remember, we *can't* give tips over the phone. After all, that's what all of those Contact names are there for...

CHEATS

WINGS OF FURY

Type in COLIN WAS HERE at any time to activate the cheat mode. Then push:
P - to give you a maximum of nine planes
C - to change your weapons
M - to give you 99 items of the weapon you are using
D - to make you immune
F - to refuel

PRINCE OF PERSIA

Press 'Caps Lock' and 'L' to skip through all the levels.

ACTION FIGHTER

To activate the cheat, type in your name as Z BACK DOOR.
FROM: Patrick O'Connor-Read, Lincoln

TURRICAN 2

Press 'Help' to enter the music menu and press '1', '1', '4' and '2'. Next press 'Esc' twice to get infinite lives (and 'Big Blue Thingies' according to Neil!).

FROM: NEIL WHITE, READING

CAR-VUP

On the high-score table, enter your name as R.J. TOONE. This should give you infinite lives.
FROM: T.J. BRIFFITT, AVON

CHUCK ROCK

While the band is playing in the introduction, press 'Esc' twice then type TURN FRAME. The cheat will activate, allowing you to press '1'-'5' during play for the required level.
FROM: ANAS EL-KHANI, PURLEY

STAR TIP

SWIV

For infinite lives simply pause the game, turn 'Caps Lock' on and boldly type NCC-1701-D. Take 'Caps Lock' off, unpause the game and there you go.
FROM: Spyros Tacticos, East Acton

HELPING HANDS

Dear Brian,
HELP!! I am stuck in one of the best adventures of all time and I'm beginning to go spare. It's Delphine's *Future Wars* and I just can't get past the office room with the typewriter. Can you help? I've tried everything to get further but my mind has gone blank.
George O'Brien, Dagenham, London

Ah ha! The old 'can't get past the map' problem. Simple. You need to use the little red flag (found by the toilet) on the map on the wall. Run the mouse over the map until you find a little hole (it should be somewhere near France, I think) and put it in. The wall will open and on you go.

Dear Brian,
Please could you help me to solve the puzzle in the last part of *Cadaver*. In your printed solution it says that if you cast the 'Bless' potion on the 10 doses of 20 stamina potion, you get teleported back to the Great Cellar. No matter what I do, nothing happens. When I go back to the Great Cellar by joystick I find that I cannot get the caskets. Could anybody solve this for me, it would make my day.
J. Jones, Hastings, East Sussex

Okay, we messed up. You weren't the only one to mention this slip-up. There should have been a line saying: Walk into the room next door. There is a large pentacle on the wall. Throw a flask of blood at the pentacle and you will be teleported to the Great Cellar. Sorry for all the inconvenience caused.

Dear Brian,
I have got a copy of *Kick Off 2* and need some help. I keep losing to the computer teams and was wondering if you had any cheats or tips?

Jason Murray, Epsom, Surrey

Help with Kick Off 2? You're talking to the master, sonny. Seriously, a guide to playing Kick Off would take up a couple of pages at least, but for now try some of these less than honourable tactics: Lobbing the ball from the edge of the centre circle (that's pressing fire then reversing the joystick quickly); standing on the ball in your opponent's penalty area hoping that he fouls you (hey, so it's dirty. It works doesn't it?); substituting your opponent's goalkeeper (hee, hee) and stopping at the corner of the box, waiting for the keeper to approach you, then running around him.

When you do go a goal ahead, try wasting time by taking as long as possible on set pieces, substituting and passing the ball around (and back to your keeper), kicking it into the crowd - basically everything you see on a Saturday afternoon.

Dear Brian,
Two quick questions:
1. I can't get very far in Audiogenic's *Exterminator*. In fact, I can't past Level 2. Can you help?
2. In *Interphase* from Image Works, I can't seem to get anywhere without losing energy.
Sean Thomas, Llandudno, Wales

Okey-doke. 1. In the kitchens, try shooting into the fridge when its door is open. This will take you onto the next house. 2. On each level, fly underneath the rectangular archway to boost your energy levels.

CONTACTS

YOU KNOW, I NEVER thought there'd be such a response to the Contacts section. It's amazing how many of you out there are willing to sacrifice any chance of getting some sleep at nights in order to help little Cedric Blenkinsop get past the Giant Teflon Mutant on level 18 of Zen Ninjas Meet The Killer Guinea Pigs. The question is, am I to run existing names each month or do I replace them with new ones?

The best way to run things is to add new names each month, unless you specify on the letters that you want to run for 'X' number of issues. This way, readers can build up a catalogue of Contacts as the months go on. If you can't find anyone this issue, you can look at previous ones. Contacts should therefore be aware that even if your name isn't printed in the current issue, if you were in a previous one you're still eligible to offer help.

So if you want to help out, send us your details in the following manner:
Name:
Address:
Telephone Number:
Times To Call:
List Of Games (in ALPHABETICAL order):

Please include only the games you've completed - if you've got cheats for a game send them to the other section (you know for the people who can't play games properly). Send everything to: Contacts, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU and in return we'll send you a free piece of software from our vast library.

Finally, if you are going to use a Contact, then please follow these two guidelines:

1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, sensible times only does not mean three in the morning).

2. Please send an S.A.E. for written queries.

Okay, on with the show...

NAME: Steven Hurst
ADDRESS: 36 Sandgate, Stratton, Swindon, Wilts
TELEPHONE: n/a
TIMES: n/a
GAMES: After The War, AMC, Archipelagos, Arkanoid II, Armour-geddon, Army Moves, Atomic Robokid, Atomix, Awesome, Baal, Back To The Future II & III, Balance Of Power, Barbarian, Batman The Movie, Battle Command, Battle Squadron, Beach Volley, Blood Money, Bombuzal, Brat, BSS Jane Seymour, Bubble Bobble, Buggy Boy, Cabal, Cadaver, Carrier Command, Car-Vup, Chase HQ, Chips Challenge, Continental Circus, Crackdown, Cybernoid II, Damocles, Defender II, Distant Armies, Dogs Of War, Dragon Breed, Dragonscape, Dragon's Lair II, Drakkhen, Drivin' Force, Dungeon Master, Dynamite Dux, Dynasty Wars, Dyter 07, Eliminator, E-Motion, Enchanted Lands, Escape From The Planet Of The Robot Monsters, E-Swat, F-29 Retaliator, F/A-18 Interceptor, Falcon, Fighter Bomber, Flip It + Magnose, Flood, Future Wars, Game Over II, Gazza II, Ghostbusters II, Ghosts And Goblins, Ghouls And Ghosts, Gremlins II, Hammerfist, Helter Skelter, Horror Zombies, Immortal, Impossamole, Indiana Jones And The Last Crusade (The Adventure), Indianapolis 500, Interphase, Ivanhoe, James Pond, Jumpin' Jackson, Karate Kid II, Kid Gloves, Killing Game Show, Klax, Laser Squad, Last Patrol, Lemmings, Light Corridor, Loom, Lotus Esprit Turbo Challenge, Manchester United, Midnight Resistance, Midwinter, Monty Python, Narc, Navy Moves, Nebulus, Never Mind, Night Shift, Ninja Spirit, Nitro, Oops Up, Operation Thunderbolt, Pang, Paradroid 90, Pipemania, Plotting, Populous, Powermonger, Predator, Prince Of Persia, Projectyle, Puzznic, Quartz, Rainbow Islands, Red Storm Rising, Rick Dangerous I & II, Robocop, Robocop II, Satan, Shadow Of The Beast II, Shadow Warriors, Shanghai, Silkworm, Sim City, Sly Spy, Speedball 2, Spindizzy Worlds, Spy Who Loved Me, Starglider II, ST Dragon, Stunt Car Racer, Supercars, Super Hang-On, Super Off-Road Racer, Supremacy, Switchblade, SWIV, Teenage Mutant Hero Turtles, Test Drive, The New Zealand Story, The Power, Time Machine, Torvak The Warrior, Total Eclipse, Toyota RAC Rally, Treasure Trap, Turrican I & II, Typhoon Thompson, Unreal, Vaxine, Venus The Flytrap, Virus, Voyager, Wings Of Fury, X-Out, Xybots, Z-Out.

NAME: Jayne Thorpe M.A.
ADDRESS: 29 The Chase, Leverington Road, Wisbech, Cambs. PE13 1RX
TELEPHONE: (0945) 582260
TIMES: before 9.30pm
GAMES: Action Fighter, After The War, AMC, Army Moves, Atomic Robokid, Atomix, Awesome, Baal, Back To The Future II, Barbarian, Batman The Movie, Battle Squadron, Bloodwych (maps & guide), Bombuzal, Brat, BSS Jane Seymour, Cabal, Cadaver (maps), Captive, Carrier Command, Car-Vup, Chaos Strikes Back, Chuck Rock, Crackdown, Cybernoid II, Defender II, Dragon Breed, Dragonscape, Dragon's Lair II, Drakkhen, Dungeon Master (maps & guide), Dynamite Dux, Dynasty Wars, Eliminator, E-Motion, Enchanted Lands, E-Swat, Eye Of The Beholder (maps & tips), Flood, Gauntlet II, Gods, Gremlins II, Helter Skelter, Immortal, Impossamole, Interphase, James Pond, Kid Gloves, Killing Cloud, Klax, Lemmings, Light Corridor, Monty Python, Narco Police, Never Mind, Night Shift (codes), Nitro, Oops Up, Operation Thunderbolt, Pacland, Powermonger, Rainbow Islands, Robocop II, R-Type, Shadow Of The Beast II, Space Quest IV, SWIV, Teenage Mutant Hero Turtles, Time Machine, Torvak The Warrior, Venus The Flytrap, Xenon, X-Out, Z-Out.

NAME: Ben Kelsall
ADDRESS: Redcroft, Rockhill, Mansfield, Notts. NG18 2PG
TELEPHONE: (0623) 657472
TIMES: sensible hours only
GAMES: Back To The Future 2, Chase HQ 2, Double Dragon 2, Ghostbusters 2, Golden Axe, Indiana Jones And The Last Crusade, Lotus Esprit Turbo Challenge, NARC, Robocop, Robocop II.

NAME: Anthony Mills
ADDRESS: 17 Moremead Road, Bellingham, London SE6 3LP
TELEPHONE: n/a
TIMES: n/a
GAMES: 3D Pool, Advanced Destroyer Sim, Awesome, Badlands Pete, Batman The Movie, Battle Squadron, Beach Volley, Budokan, Cadaver, Car-Vup, Castle Master, Chase HQ, Chase HQ 2, Continental Circus, Days Of Thunder, Dragon's Lair 2, Dungeon Master, Escape From The Planet Of The Robot Monsters, F-29 Retaliator, Flimbo's Quest, Flood, Future Wars, Gazza 2, Golden Axe, Grand Monster Slam, Hard Drivin', Hard Drivin' 2, Impossamole, Indianapolis 500, It Came From The Desert 1 & 2, Off Road Racer, Kick 0Off, Klax, Leisure Suit Larry, Lemmings, Lotus Esprit Turbo Challenge, Manchester United, Manic Miner, Monty Python's Flying Circus, Multi Player Soccer Manager, Night Shift, Nitro, Operation Thunderbolt, Pang, Paradroid 90, Player Manager, Plotting, Powerdrift, Powermonger, Pro Tennis Tour 1 & 2, Rainbow Islands, Rampage, Rick Dangerous 1 & 2, Robocop 2, Shadow Of The Beast 1 & 2, Shadow Warriors, Sim City, Ski Or Die, Speedball 1 & 2, Spindizzy Worlds, Stunt Car Racer, Supercars 1 & 2, Super Monaco Grand Prix, Tennis Cup, Test Drive 2, Total Recall, Tournament Golf, Turrican 1 & 2, TV Sports Football, TV Sports Basketball, Venus The Flytrap, Wings, Wings Of Fury, World Class Leaderboard, Xenon 2, Zany Golf, Z-Out.

WARNING!!!

Listen up folks. If you're going to send us your telephone number for publication then please make sure that you have your parents' permission. If you are a parent then please make sure you have your parents' parents' permission. If you are a parents' parent then make sure you have your parent's parents' parents' permission... do you think we've laboured the point enough?

Vektor Grafix' Andy Craven, the man behind the smog, tells you all you need to know about life as a San Franciscan lawman.

THE KILLING CLOUD

SAN FRANCISCO 1997- not a good place to be. Try to imagine the worlds of *Judge Dredd*, *Blade Runner* and *RoboCop* all rolled into one, then cover the city in a cloud of poisonous smog. Beneath the 'killing cloud' of the title, all manner of criminal gangs exist, plotting all manner of devious crimes against the city.



As one of San Francisco's finest, your job is to take on the criminal element using your trusty hover bike (and its trusty 30mm cannon), through a series of 10 missions. Most of the missions involve capturing the leader of each gang and then grilling him for information. Unfortunately the leader is usually protected by lackeys, robots and weapons. Here's how to deal with them:

CAPTURING DROIDS

The basic problem with capturing droids is that as soon as you fire your 'net missile' at them, they usually decide to turn a corner and the net misses.

The best way to net a droid is to follow it and wait until it turns a corner, lock on with the net and fire. (Watch out though, if you're too close the net will miss - so stay back!).

CAPTURING VANS

To capture a suspect in a van, follow the same procedure as for the droid - unless the van is equipped with a machine gun. If this is the case, stay high above your quarry (this isn't easy in the cloud, but persevere) and when the time is right, fly towards it locking on and firing. Don't waste too much time in this operation - the machine gun can do you a lot of damage.

CAPTURING HOVERBIKES

To capture a hoverbike, it's best to keep it central in your head-up display. Stay right back when firing the net and it will always hit.

SHOOTING DOWN HOVERBIKES

Use the same tactics as for capturing a bike, but get really close. If you're right behind him, he doesn't get a chance to turn off suddenly and you can just lay into him with the cannon or machine guns.

THE HARDWARE

Your hover bike isn't the only weapon you have at hand. Through untold amounts of painstaking labour, modern science has come up with two major aids to law enforcement, nets and PUPs.

NETS

These are rocket-propelled capturing devices, used to secure prisoners until the PUPs arrive. They are strong enough to hold most bad guys, but occasionally you'll need to use more than one to stop your target. Always place nets close to the Station House where your assignments start (in the North Beach district), so that you can collect them quickly as you head towards your destination. Remember that if a van or droid finds a net, it will destroy it.

PUPS

These Pick Up Pods (hence PUPs, geddit?) are small, radio-controlled, holding pens. Once a suspect has been captured, the PUP will arrive to ship him back to the Station House. Unfortunately, they're easy to track and completely unarmed, so you'll have to take good care of them if you want to get your prisoner back home safely. Reading the assignment text will give you a rough idea of where the suspect is, place the PUP to collect him as close as possible to this area. If any Angel accomplices are still left, they may attack the PUP, so keep your eyes peeled.

ASSIGNMENTS

ASSIGNMENT 1
Nets needed - one
PUPs needed - one
Arms needed - none

The droid you need to capture is in Nob Hill. Use the radar to find it.
Interrogation: none.

ASSIGNMENT 2
Nets needed - one
PUPs needed - one
Arms needed - light

Grenco is in the small hoverbike that keeps landing and taking off. Destroy his accomplice first and then capture Grenco.
Interrogation:
What are the Angels planning? - two years
Where did you get your hoverbike? - four years
Where is he now? - six years

ASSIGNMENT 3
Nets needed - one
Pups needed - one
Arms needed - light

Another straightforward mission. Destroy the accomplice in the hoverbike, then capture Leclerc in the van.
Interrogation:
Who do you sell the bikes to? - zero years
Do you ever sell on other terms? - eight years
Who did you do your last deal with? - 10 years

ASSIGNMENT 4
Nets needed - one
PUPs needed - one
Arms needed - heavy

Cody's three accomplices attack Station House Three and need to be destroyed as quickly as possible. If you are finding it hard to destroy all three before they destroy the Station House, you can use a net to take one of the accomplices out of action for a while. Once the accomplices are dead, capture Cody before he destroys the Station House.
Interrogation:
What were your plans after destroying Station House Three? - zero years
What were you going to do at the church? - eight years
What did this friend want to do? - 10 years

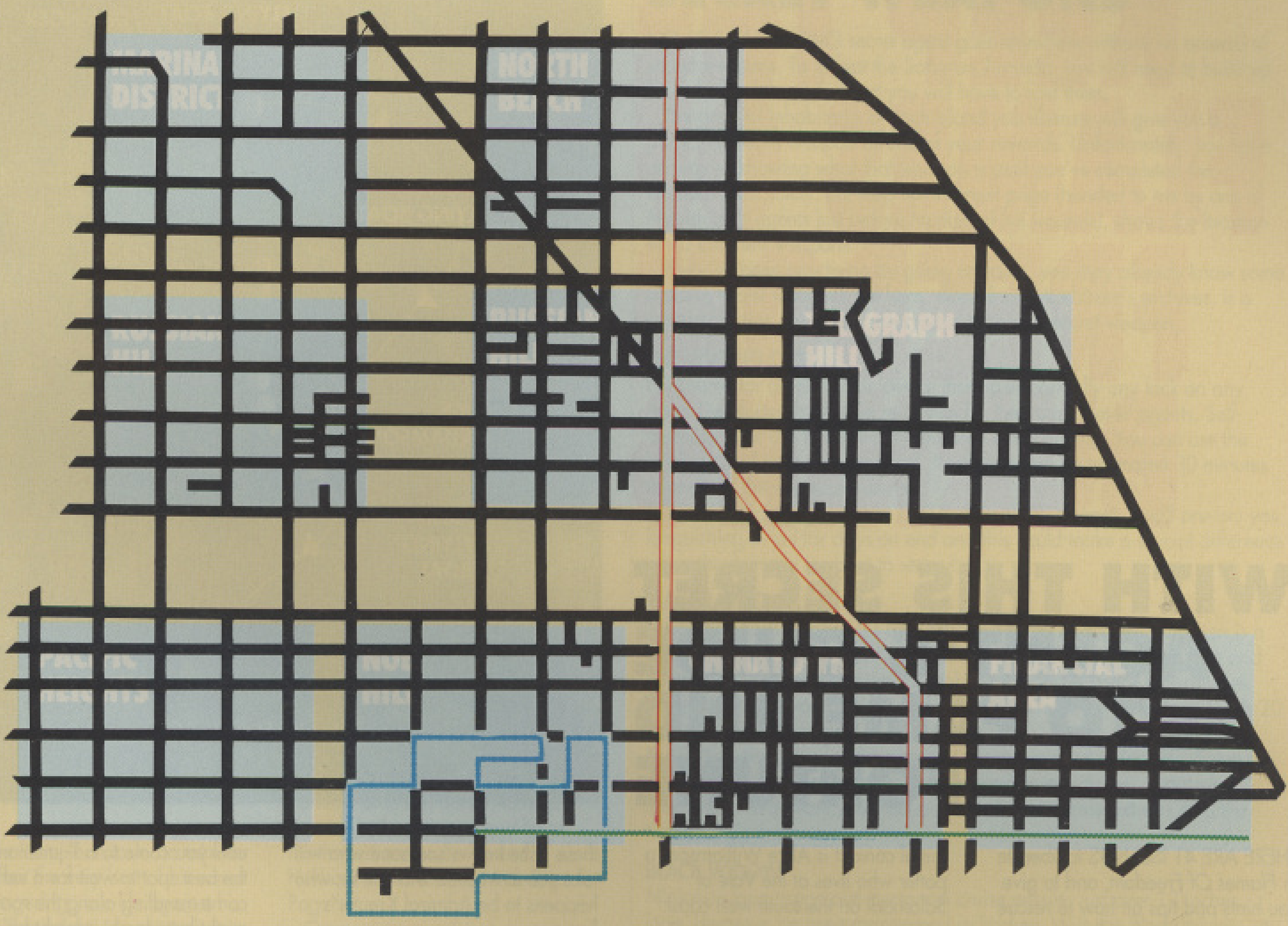
ASSIGNMENT 5
Nets needed - zero
PUPs needed - zero
Arms needed - zero

The bomb is hidden between Station House Three (the financial area) and the skyscraper to the west of it. Fly at full speed to here and land right next to the bomb, or on top of it! If you are close enough to the bomb you should be able to get out of the craft, pick it up and get back into the craft without walking about.

As soon as you are back in the craft, start the engines and fly east. Don't bother going above the cloud, just go east. When the countdown gets to about 20 seconds you should be over the sea. Fly as low as possible (so that the bomb doesn't have to drop far) and drop the bomb with about five seconds to go. The bomb will be diffused by the sea water and you can return to base.

ASSIGNMENT 6
Nets needed - one
PUPs needed - one
Arms needed - medium

St. Paul is driving the van that heads east - net this first (only take on the accomplices first if they give you a lot of hassle). Take on any accomplices while the PUP is collecting St. Paul, but don't lose track of which Station House the PUP goes to.



KILLING CLOUD KEY

- Droid route (mission 1)
- Armoured van route (mission 8)
- St Paul's escape route (mission 6)

Interrogation:
Do you trust the trinity? - zero years
What are they planning next? - 10 years
Who is being sent to divert our resources? - 12 years

ASSIGNMENT 7
Nets needed - zero
Pups needed - one
Arms needed - heavy

Niagra is hiding in a house in the west of Marina District. There are a lot of accomplices hanging about, so take them out early on. To get Niagra to surrender, keep shooting the building he is in with cannons. After a while he will surrender and you can then walk up to the building and arrest him.
Interrogation:
Where are the trinity? - 10 years
Why were you planning to attack Station House Two? - 12 years
What did they want to divert us from? - 14 years

ASSIGNMENT 8
Nets needed - zero
Pups needed - zero
Arms needed - heavy

As soon as you take off, fly south-west to intercept the Angels. Take them out as quickly as possible. Be careful firing if you cannot see the target because it has gone into the cloud, you may end up shooting the vans or the SFPD backup. The SFPD backup usually takes on one of the bikes, leaving you just two to destroy. Also watch out for flying into the firing line of the backup van.

After you have destroyed the two bikes, it would be a good idea to give the SFPD backup a helping hand, as he will still be dogfighting with one of the Angels. Once all the Angels are destroyed, escort the vans to the pick-up point and back to base, watching out for any more Angels.

ASSIGNMENT 9
Nets needed - three
Pups needed - one
Arms needed - medium

There are only two bikes on this mission but they are HARD! They both fire cannon rounds at you which means that they only need three hits to destroy you.

You need to travel at full speed all the time when dogfighting with these bikes, as they travel faster than you. This means your fuel runs out quicker than usual so watch your fuel level.

Cortez is in the stealth bike (the one that doesn't show up on the radar). Concentrate all your effort on this bike. It will take three nets to drag it to the ground, so make sure all three shots are perfect. Whatever happens, don't let Cortez get to Alcatraz with the disks.
Interrogation:
Are there any more Trinity members? - zero years
Why do you want to take over a city engulfed in cloud? - 14 years
How can we stop the cloud? - 16 years

ASSIGNMENT 10
Nets needed - zero
Pups needed - zero
Arms needed - very heavy

This assignment will need as much armoury as you can carry, as well as the extra fuel tank. There are nine Angel bikes to destroy. Some are easy but others are very difficult. Watch out for the enemy XB500, it is very dangerous.

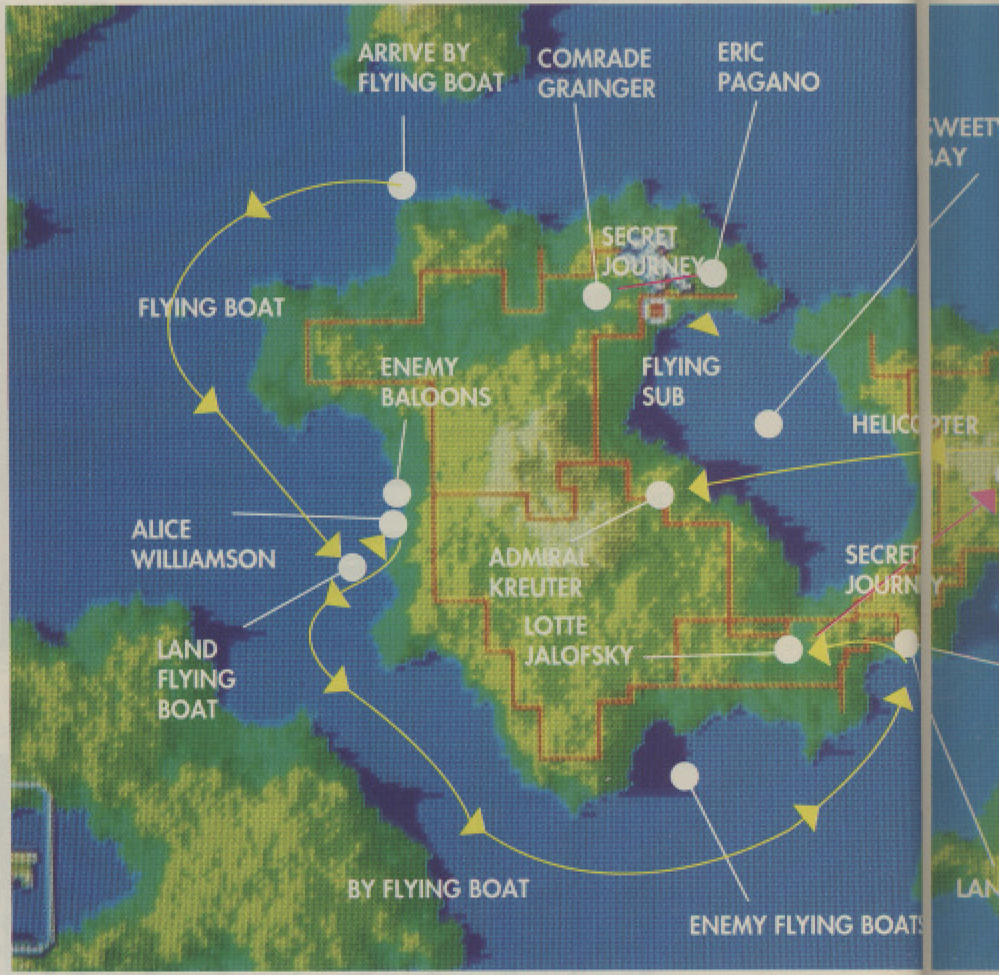
All Angels must be destroyed before you plant the bomb, otherwise they will disarm it.

Still struggling with Midwinter 2? Then enlist the help of Maelstrom's main man, as Mike Singleton brings you his personal guide on how to win friends and influence people in Rainbird's strategy masterpiece.



KEEP THE FLAMES OF FREEDOM BURNING

WITH THIS SECRET AGENT'S GUIDE TO FAME AND FORTUNE



THERE ARE 41 ISLANDS to liberate in *Flames Of Freedom*, and to give you hints and tips on how to rescue each one would take a book rather than a page or two. So I've chosen just one fairly difficult island to concentrate on, giving a blow-by-blow account of how to achieve your mission objectives with speed and precision.

The island of Nicobar lies to the south of Agora. Its Grand Harbour at Sweetwater is the busiest mercantile port in the Slave Isles and is also the chosen anchorage of Admiral Kreuter's Atlantic Fleet.

You have three mission objectives: the first is to enlist Kreuter, thus bringing his fleet under Federation command; the second is to assassinate Comrade Eric Grainger, a treacherous union leader in the pay of the Secret Police; the third is to rescue Joseph Pearson, a pop singer imprisoned for singing a protest song.

You get to Nicobar by flying boat, arriving on the north west coast near Sao Jose. Your initial contact is Alice Williamson, a potter who lives at the Vale of Salamadi on the south west coast.

Fly around the coast in an anti-clockwise direction to Salamadi, keeping out to sea to avoid contact with enemy units. Just north of the Vale of Salamadi is an enemy balloon squadron which will attack you as you approach Alice Williamson.

You can try to eliminate the balloon squadron using your flying boat before contacting Alice, but you run the risk of losing your aircraft. It is safer to land your flying boat just off the beach to the south-west of Alice. Then, after swimming ashore, proceed north-east on foot to meet her. The balloon squadron will attack you but it is unlikely to hit you if you keep moving.

Alice will tell you where to find five people: Nalango Kokuya, a washer woman, Haroun Seljuks, the harbour master, Sousan Hejaz, the tattooist, Maria Lamontagne, the baker and Lucille Freitas, a nursemaid. Hejaz is the most important of these - she knows someone who will take you to Michele Marchetta, who happens to be Admiral Kreuter's lover.

Hejaz also lives by the coast, near Sangretta Flats. Walk back to the beach and swim back to your flying boat. When you take off, carry on heading around the coast in an anti-clockwise direction, still keeping out at sea to avoid enemy units.

Take care when you reach the southerly bay near the Vale of San Lucas. Major Lhote's flying boat squadron is based there. To avoid it, you can fly further south out to sea, skirting the bay or (more tricky) a little way inland.

Land your flying boat just off the coast, south of Sousan Hejaz. Swim ashore and walk to meet her. When you talk to her, you will find that she knows the whereabouts of two people - Andrew Lang, a hoodlum, and Lotte Jalofsky, a maid.

Jalofsky is the next person to talk to. She lives inland, not far to the west. Walk north-west to the road and then west along it until you come to a T-junction. This is the best spot to wait for a vehicle to come trundling along the road. It might be a truck, it might be a bus, it might be a jeep - if you're lucky, it might even be a tank!

Leap onto the passing vehicle and commandeer it. Then head west along the road at top speed. After a while you'll have to go off the road to meet Jalofsky, which will have the effect of reducing your speed, but as the ground's fairly flat it shouldn't drop too much.

Get out of your vehicle before talking to Lotte Jalofsky. She will offer to take you on a secret journey to meet Michele Marchetta, who happens to be her employer. Accept Lotte's offer and go to meet Marchetta.

Michele Marchetta is the love of Admiral Kreuter's life. Not only will she give you excellent papers (to get you past enemy patrols), she will also contact Admiral Kreuter for you.

Kreuter is a difficult man to persuade. If you try to enlist him on your own, he will





set you a Herculean task - to take on and defeat the very best of his naval units, wagering your life against his loyalty. This is why Marchetta is so important. Accept her offer to contact Kreuter and when you meet him he will be eager to help you.

Having accepted this help, you now turn to Andrew Lang, the hoodlum, who lives not far to the east at Ocean Sister. Head south east to the road that goes up into the hills. You'll be able to hitch a lift here almost immediately. Then follow the road south to the T-junction.

From there, drive east along the road. Watch out for Captain Ayensa's flying boat squadron on the way to Ocean Sister, but don't open fire until you're fired upon. You now have excellent papers which will probably get you through unscathed if you hold your nerve.

Having reached Andrew Lang, ignore him! Although he will eventually offer to rescue the pop singer Joseph Pearson, he's actually a traitor and you'll be arrested before you can take advantage of his help. But you shouldn't kill him either - the shots might alert an enemy unit to your presence.

Instead, drive due north to the village of Ocean itself, where Pearson is being held at Enemy HQ. Now you can rescue him in person and complete Mission Objective Three.

Pearson, grateful for his rescue, offers you the use of his private helicopter. Now, with the helicopter and your excellent papers, you can fly directly to Admiral Kreuter on the east shore of the Grand Harbour at Sweetwater Bay.

Although the shoreline of the bay is thick with enemy naval units, your speed and your papers should get you safely through to Kreuter. Land your helicopter and talk to Kreuter.

You now enlist Kreuter and complete Mission Objective number one. Kreuter, eager to help, gives you an assault rifle and the use of his personal flying sub. In addition, he tells you the whereabouts of Eric Pagano, a civil servant. Pagano is a friend of Comrade Grainger, your final objective.

Take off in your flying sub (be careful not to run down Admiral Kreuter in the process) and head north-west across the Grand Harbour to rendezvous with Eric Pagano.

Once you're overhead, leap out of your flying sub and parachute down to meet Pagano. You don't need your flying sub any more because Pagano will take you on a secret journey to meet his friend, Comrade Grainger.

After the secret journey, don't bother talking to Eric Grainger - he sets conditions for his help anyway - you should just select your favourite weapon and shoot the double-crossing rat, thus completing Mission Objective number two, the last left on your list.

The game clock has only ticked on by a few days and you've liberated the whole of Nicobar. Simple, really. Congratulations.

The islanders, grateful for what you've done, give you $12,000 worth of rubies plus the God's Eye secret weapon. As if that weren't enough, Federation HQ gives you a mission bonus which amounts to about $20,000.



SECRET WEAPONS

NO SELF-RESPECTING secret agent goes anywhere without his arsenal of secret weapons. To defeat the Saharan Armada, you will need to build up a stockpile of these, but first you will have to find them.

The grateful inhabitants of each island you liberate will give you a particular secret weapon as one of your rewards. Unfortunately, you have no way of knowing what that weapon is until you've completed the mission. Fortunately, the map om the next page (handed to me by one of Maelstrom's agents just before he died of his wounds), shows the location of 15 different weapons.

If you've been practising by going on raids, you may already know some of these secret weapons but here, direct from Maelstrom's archives, is a comprehensive analysis of every known type of secret weapon.

THE VISITING CARD

Nickname for an electronic device that opens virtually any lock on any door. Developed by the Secret Police for their undercover agents. Self-destructs after use to ensure no evidence is left behind. You can use the Visiting Card to escape from jail. It will take you an estimated 30 minutes to open all the necessary doors.

- ADVICE: Save this weapon until time is of the essence. It will prevent you languishing in jail for days on end and this could make a crucial difference when the Armada is about to set sail.

MATAHARI CAPSULE

Developed from Hypnox 23 by Saharan psycho-biologists, Matahari is a drug that leaves even the strongest willed person open to suggestion and persuasion. Yet another breakthrough for the Secret Police laboratories. Using Matahari, you can persuade anyone to help you. The drug needs 20 minutes to take effect.

- ADVICE: Save this weapon for one of your mission objectives. Some of the people you are required to enlist are extremely choosy about who they'll help. Wait until you meet a really stubborn cuss before using the Matahari Capsule.

BLACK WIDOW

Miniature long-range anti-personnel cruise missile, just over 12 inches long. Homes in on pre-programmed individual. With the Black Widow you can remotely assassinate the next person on your list of targets. Flight time is about 40 minutes.

- ADVICE: Don't waste this weapon on easy targets - wait until you've reached a dead-end tracking someone down.

FLYING FOX

A miniature robot aircraft packed with high explosives. Buries itself deep in the ground before detonation, causing an earthquake effect. You can use the Flying Fox to destroy the next building or village on your sabotage list. Estimated flight time is two hours.

- ADVICE: The Flying Fox is very handy on large islands such as Gran Paradiso, Lobos, Dhafra or Camargo. On small islands, you might as well do the job in person. Very effective against underwater bases (which can be difficult to get to).

ICARUS JACKET

A lightweight rocket pack that can be assembled and strapped to the back. It has fuel for one hour's flight. The Icarus Jacket gives you the unique means of transport. Useful in tight corners. Assembly time is 10 minutes.

- ADVICE: It's probably best to save this weapon until you're in battle with the Armada. Then, when you lose your vehicle, you won't be wandering around for hours and hours before you find another high-speed means of transport.

STUN GAS

A form of nerve gas that will make everyone within a one-mile radius unconscious. Sometimes called 'Politician Gas'. The user injects himself with an antidote before releasing the gas. Stun Gas enables you to neutralise all vehicles and personnel in the immediate vicinity. Allow 15 minutes for it to take effect.

- ADVICE: Save this until you're under really heavy attack. If you've only got one or two units to deal with, use conventional weapons.

BLOODHOUND

A cunning Federation homing device which will lead you directly to the next enemy unit on your target list. In less than two hours, you will have tracked down the enemy.

- ADVICE: Save this weapon for the larger islands where people are more difficult to find.



SECRET WEAPONS

GOD'S EYE
Troops' nickname for the special signals decoder used by Saharan commanders to keep track of their units' positions. Its real purpose is to give warning of mutiny. When you activate God's Eye, it maps the position of all enemy units on the island. Takes 30 minutes to set up and lock in.
● ADVICE: Use this on islands with heavy troop concentrations. Lobos has an extremely large garrison and is a prime candidate for a God's Eye activation.

GENIUS GUN
The Genius Gun launches a burst of 12 small missiles vertically, which then fan out. Each missile's guidance system communicates with all its neighbours, ensuring they all seek and destroy a different target. When you use the Genius Gun, you will destroy all nearby enemy vehicles with a single, crippling blow. Use only on solid ground.
● ADVICE: Very effective against the Armada itself, but wait until you're under heavy attack.

BRIGHT FISH
Bright Fish is a multiple warhead torpedo. Soon after launch, it splits into eight smaller torpedoes which each home in on different targets. Use Bright Fish to wipe out all enemy submarines or surface vessels in the vicinity. Use only from a submarine or surface vessel.
● ADVICE: Very effective against the Armada, but wait until you're under heavy attack.

LAZY VULTURE
The Lazy Vulture is an airborne multiple-target missile system. Ten missiles are launched simultaneously, each of which home in on their unique target. The Lazy Vulture gives you the capability t knock out nearby enemy aircraft, ground vehicles and surface vessels at a single stroke. Use only from the air.
● ADVICE: Very effective against the Armada, but wait until you're under heavy attack.

MAGIC BULLETS
Prototype weapon developed by the Saharan Empire. Magic Bullets are fired in a clip from an ordinary gun but each has a heat-seeking micro-guidance system, enabling the gun to shoot at targets around corners. By firing a burst of Magic Bullets, you can take out any enemy vehicles around you, regardless of obstacles. Use anywhere.
● ADVICE: Very effective against the Armada itself, but wait until you're under heavy attack.

JUDAS SEQUENCE
Code signal used by Secret Police when calling Central Archives. This signal enables access to all informers and collaborators. Using the Judas Sequence, you can identify and turn all the traitors to be found on the island. The call to Central Archives usually takes five minutes to connect through.
● ADVICE: Best used on the more difficult islands. Most of the one-skull islands have few traitors. Not only does this weapon identify all the traitors, it also makes them eager to help you.

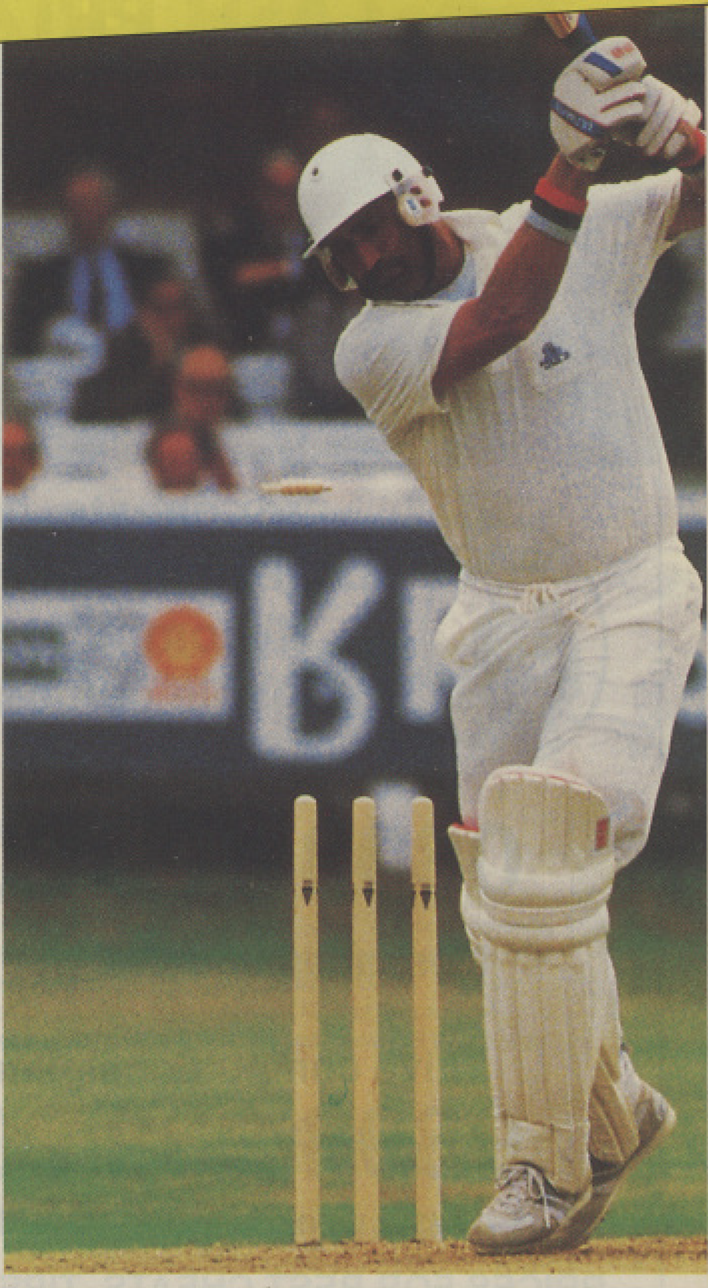
ST BERNARD
The nickname for a special homing device which will lead you directly to the next person on your list of people to rescue. The St Bernard will usually get you there in less than two hours.
● ADVICE: Save this weapon for the larger islands where people are more difficult to find.

BEGGING BOWL
An electronic homing device which will lead you directly to the next person on your list of people to enlist. Allow up to two hours for the journey time.
● ADVICE: Save this weapon for the larger islands where people are more difficult to find.

THE One for AMIGA GAMES

WIN! £10,000 worth of software
* See Page 89

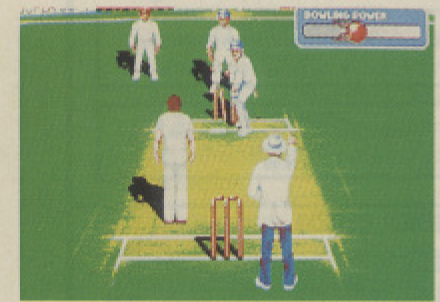
NEXT ISSUE!



...it's a whole new ball game

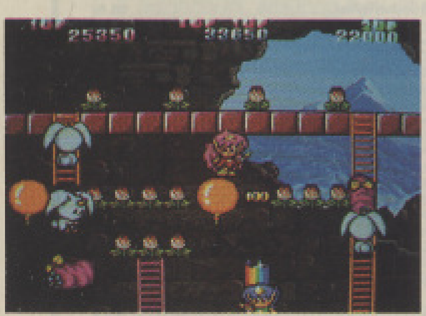
"Owzat?"

Because our cracking cover disk will contain a great opening partnership!



Graham Gooch World Class Cricket

Audiogenic's stumped up to deliver this fully-playable demo level. It'll knock you for six!



Plus! For when rain stops play! You can still bowl a maiden over with...

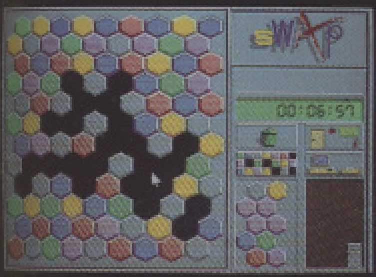
Rod-Land

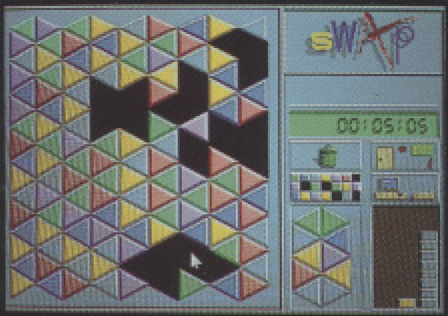
A fully-playable section of Storm's cutie coin-op conversion

Don't be caught out! Get The One - next issue on sale July 26th

Is your brain big enough for SWAP







TAKE THE SWAP TEST – HOW BIG IS YOUR BRAIN?

1. What is the next number in the sequence:
   2, 3, 5, 9, 17, 33, ?

2. Complete the next figure:

A	3	F	27	?
1	C	9	J	?

3. Insert the same three letters to make five words:
   F / SH / L / D / FR } – – –

4. Insert the shapes that complete the box:

■	▲	●	▮	=	18
▲	▲	▲	▮	=	19
■	▮	▮	▮	=	23
■	●	?	?	=	15

5. Supply the missing number:
   (2, 15, 10, 3) (3, 9, 9, 3) (7, 10, 7, 10) (3, 8, 12, 2) (4, 20, 8, ?)

IS YOUR BRAIN BIG ENOUGH FOR SWAP?
Are you a budding **Einstein,** or are you only good at lifting **heavy things?**
Find out – test your **brain-power** with SWAP, a compulsive puzzle game that requires **thought, planning and concentration.**
Presented with a board of **coloured tiles** you must swap pairs around to create clusters of the same colour which then **vanish,** the final aim is to **clear the board completely.**
No problem... are you **sure** you should have made that move?
SWAP also features:

- Three **different tile shapes,** different **sizes** and six different **colours** so you can **customise** the level of difficulty.
- Full competition mode, with **hi-score** table.
- Extra game features – debits for **stupid** moves, "avalanche" facility and supplementary tiles for when your **brain-power** begins to flag.

HOW YOU SCORED
0-1. Your brain-power is severely **under-utilised. Buy SWAP** and get some much needed **practice** in.
2-3. Pretty good. **Buy SWAP** – A few sessions of **brain-pulsing** action could radically **re-model** your cranial capabilities.
4. Wow! Your mind is definitely **kickin'!** Buy **SWAP** and your already **huge brain** will soon be **spilling out** of your ears!
5. Cheat! You **can't possibly** have a brain that big, **buy SWAP** and check.

ANSWERS
1. 65 2. 18 / 0 3. AME 4. ▲ ▲ 5. 10

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PALACE



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EVERYTHING THAT HE WAS

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